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[PART I.]

Annual Address.

By His Excellency Sir E. A. GUTHRIE, K. C. S. I., C. I. E., President of the Society.

Gentlemen—

It is a great pleasure to meet you again at the end of the Progress of fourth year of our Society's existence and to be able to congratulate you once more on the Society.

The continued progress and prosperity and as the tangible results which have been achieved in various directions. The number of members of all kinds is now only 227 against 257 a year ago, but the falling off is mainly before this year. It is due to the removal from the roll of a number of members who, though they had joined the Society and received the Journal regularly, never paid their subscriptions and were therefore a source of loss to us rather than gain. On the other hand 22 new members have joined the Society. Our library now contains nearly 1,400 volumes. It has been enriched during the year by the purchase into all of 200 volumes of well-known editions of Sanskrit texts.

in belief of the Brahmins, and the hostility therein displayed to the Vedas, are explained by Maxmüller thus: a Brahmin dynasty was in power and that it had displaced a line of Śūdra Kings.

Mr. James Todd has discussed the chronology of the Gupta Emperors on the basis of the dates assigned to two of them in two inscriptions on images of Buddha discovered recently at Banāsi near Benares in the course of excavations made by the Archaeological Survey of India. He comments on the possibility of some of Buddha Gupta, who is now known to have ruled over the whole country from Malwa to Bengal from 473 to 494 A.D., and urges that the members of our Society should make a systematic search in the library for such coins.

Mr. Jadamoni Acharya who, is the first editor of our Journal, gave an account of Mr. Jadamoni Acharya of Benares based on that contained in the *Pathiprasādhikā* of Mahābharata Taittī, his accumulated notes on the Topography of Guwahati which was formerly Assam Capital. These notes should be very useful to local antiquarians. The same gentleman has compiled from the old factory records and original correspondence preserved in the India Office a narrative of the relations between Siraj and the English of the Rajapur Factory in the Bishnupur district of Bishnupur during the period from 1682 to Siraj's death in 1757. The Rajapur Factory was closed about two years later.

Hrishnabharadwajya Pandit Bala Prasad Chakraborty, on whose election as President of the Asiatic Society of Bengal I take this opportunity to offer here publicly, as I have already done privately, my most hearty congratulations, has continued to send valuable contributions to our Journal. The March number contains an instructive paper by him on *Guānti* Literature in Sanskrit. It reviews the description of this culture contained in (1) the *Brhadaragya* of the Bhāgavata Purāṇa (2) Valmiki's account written in the fifth century of the marches visited by Bharata, Śrī Kṛṣṇa's elder brother, in the course of his expiatory tour; (3) and (4) the *Śilpa-samgraha*, by the architect of the Vājātsaṅgī, and the *Pitāra*

discovery by Harnbach both more than three centuries old, and hardly (b) the *Prithvishiksha*, written by a learned Brahmin named Agastya, whose prime, Deva Vija, a Chastis Rajah of four puranas round Dura, died in the year 1821 A.D. The last mentioned, which is by far the best complete, purports to give an account of the Hydras country (almost all in India) which occupied the world as then known to the Hindus. Unfortunately no complete copy of the manuscript has yet been found.

The same learned Hindu contributed to the same number papers on three more Orissa topographies. The *Kolabesky*. First, of unknown provenance, is now in the possession of the Government of Tellich. It dates probably from the eleventh century but the record is incomplete, as at least two places are missing. The name of the district is wanting also, but he seems to have been a member of the Kallidhara family of Knapala in Kolliga. The prime of this family was not always independent rulers; and in the seventh century they owed allegiance to Shashik, king of West Bengal.

The second plate is a grant of Bhimadityaditya of the Soli family, whose last names are hardly well known, as less than five having been published by the French in the third volume of our Journal. The present inscription does not add materially to our knowledge of the dynasty, which ruled about the tenth century, but an interesting question is suggested by the fact that the last granted was in the village of Jata in the Raipur country. There is a village of this name in the Harghy district on the border of Hyderabad. The latter district contains an influential agricultural community known as Soli, who trace their origin to a place called Kollidhara, and the question is whether there is any connection between these names and the Soli kings whose capital was at Kollidhara.

The third plate is a record of a grant by Bhimadityaditya, of the line of Vishaditya, who seems to have been detached not from Harghy of a pakia, and whose dynasty ruled the country now forming the Myrcobles State. The plate was found by some peasants in the Bhimaditya subdivision of that State.

Several similar plates are already known, and the present one does not add much to our previous knowledge. It has however established several indications in other plates to be corrected.

An account of the Jambhigat inscription is contributed by Mr. Peacock to the *Asiatic Researches*. The stone containing this inscription was found in the village of Jambhigat, six miles east of Haid Gays, and has been presented to the Paris Museum by the Maharajah of that place. It records the grant of a village to a Brahmin monk for the maintenance of a monastery by King Jaya Sena, ruler of 1764 (Bikramjit) and son of Buddha Sena, in the 32d. (implied) year of the reign of Lakshman Sena. In a separate note Mr. Jayram argues that, as the date given in this inscription is erroneously related to refer to the reign of Lakshman Sena, there is no possibility of the era known after him having started with the reign of some predecessor; and the ruler of the same name who fell from power, namely, that Sena, must have been a descendant (probably grandson) of the original Lakshman Sena. The expression used in connection with this date is identical with that in two inscriptions (II and [12]) discussed in the *J. A. S. B.* for 1818, page 471, by Mr. H. D. Harriſ, who, taking the word *stha* to refer to reign, regards it as showing that Lakshman Sena's reign had ended before the inscription was made. Michaelmas, son of Bhojigar, conquered the town of Bihar in 1188 A.D., but as the date on the Jambhigat inscription corresponds to 1202 A.D., it is clear that the century which refers to the month mentioned for some time longer under the rule of a ruler of the Sena family. The grant was no doubt made through a regular Sanscrit or Nagari-plate charter, and the inscription on the stone was merely intended as a local notification of the fact. The representation of a stupa made over before the inscription, or indicating that anyone relating the grant will be witness of such an unusual and incredible passage, is, I believe, the first instance that has come to notice in Bihar of a form of inscription which is already known to be fully common in Orissa and the adjacent part of Chota Nagpur.

Mr. Prady has also published a revised translation of the inscription on a stone recently brought to the Peabody Museum from the sculptures shed at Black Opus. The paleographical evidence indicates that this inscription was inscribed in the fifth century A.D. It records that certain arrangements favorably were made by the monk Pankhita Khili, who belonged to the royal family of Digha, in the hope of thereby acquiring merit and eventually attaining Buddhahood.

Mr. Japaneel, whose important paper on the Mathigauria inscription of the emperor Khavarila in the Journal for 1937 has attracted widespread interest, has published in the *Devanagari* issue of the current year a fresh revision of certain passages based on a close personal examination of the rock itself in the varying conditions of light and shade at different hours of the day. He has then carefully fixed more definitely the date of the capital of the Hephthalas, ascertained the name of Khavarila's queen, found that Khavarila's army crossed the Ganges on elephants, and proved that the *Jainacharya* had images as far back as 489 B.C. Finally he has shown the well-known Hindu groups, as rock-cut palaces, a short distance from the site of the inscription was constructed by Khavarila as a temporary habitation for his queen.

Mr. Japaneel has also two papers on certain expressions used in the *Shaka* inscriptions. He shows, for instance, that "sumasya" means "going out of office" and not, as previously rendered, "surrender" or "loss of independence".

Mr. C. W. Anderson, who in 1917 contributed a valuable *Pachisi* paper on the stone implements found in the *Antiquities*. Baghiana District, has given us an account of some prehistoric rock paintings discovered by him in and near two caves, not far from the small village of Singapur in the Baghiana State. All the paintings but one (in black) are in a red colour, the pigment used being the red oxide of iron which occurs in veins throughout the rock. The drawings include human beings, a ship and other vehicles, several hunting scenes, and, among the more enigmatic symbols, some marks which are

possibly a primitive script. They bear their counterpart to the wall paintings of the prehistoric civilization of France and other European countries. The author has, however, failed to find in the cases any direct evidence of human initiative, with the single exception of an agate tube, which Dr. Hayden thinks was undoubtedly shaped artificially.

The quartz has not been very productive in the discovery of stone and copper implements, but there is one find which deserves special notice. When the large copper tablets, signed opposite page 363 of our *Journal* for 1910, were found in Michigan, some of the people on the spot suggested that they were intended for the record of land grants. In no instances of their use for this purpose were there lines, this explanation was rejected in favor of the view that they were weapons intended for ceremonial use. I was recently, however, shown by Michael Adams Esquire of the Provincial Education Service a piece of copper, shaped like an arrowhead, on which is inscribed the record of a grant of land made to one of his ancestors by Raja Parashurama. This relic dated in Indian records the end of the fifteenth century. The plate in question is signed opposite page 361 of the December issue of our *Journal*. The records of ancient land grants are ordinarily inscribed on rectangular plates, and the question arises whether the use of a different shape for the purpose of this grant is due to the chance discovery and utilization of an old weapon, or to the fact that copper materials continued to be manufactured for this purpose when their use as implements had ceased owing to the discovery of iron. Personally I incline to the latter view, as similar instances of the removal for provincial or imperial use of repurposed implement materials are by no means rare. For instance, in the Dargelling district stone celts are still submitted as part of the work-in-trade of the local medicine men.

Some smaller type 5th copper tablets were discovered in the property of the Cape Copper Co. at Hukla in Malakana. These tablets have been studied by the Hon'ble Mr. Walsh, who has written a paper regarding them which will appear in the next number. The most

H. T. FT. 12
 1908

in question were found close to old copper workings and slag heaps, and their edges had not been smoothed. These facts suggest that they must have been made in a mine in the immediate neighbourhood. These coins, like those found in the Puri district a quarter of a century ago, are imitations of the coins of the Kushan king Kanishka, and they were therefore designated Puri Kushan coins in the account of the Puri find by the late Dr. Hoernle whose recent death it is deeply regretted, not only by his friends, but by all who are interested in Indian archaeology. They bear on the obverse a standing figure of the king, with his right hand extended some five inches; and on the reverse a figure of the sun-god. From the character of the letters in the word *Tanka*, which comes in one half of the inscription, Mr. Walsh concludes that they cannot be earlier than the seventh century A.D. As there would be no object in imitating an obsolete coinage, this conclusion is interesting as, if correct, it shows that the Indians were well advanced in India for several centuries after the cessation of the dynasty to which they belonged. Another interesting paper by Mr. Walsh deals with 103 silver punch-marked coins found in a place in the bank of the Ganges. Mr. Walsh shows that the marks on the obverse side of these coins occur in certain regular and constant groups, and although other varying symbols were added, the occurrence of these regular combinations cannot have been fortuitous; the theory that the marks were added haphazard by clerks and others seems therefore to be abandoned, and it must be recognised that they constitute a regular coinage. Mr. Walsh also suggests the coinage already noticed at by Dr. Spence and Mr. W. E. M. Chesnut, &c.

THE BUDAPEST. Paul Claudin Roy has written the account of the tribe of Buda, describing in much detail their manners, dress and domestic economy; their birth, childhood and puberty ceremonies, and their religion. The Buda are one of the most wild and primitive tribes of China proper, and most of them still lead a nomadic life and live mainly on jungle produce. They have preserved many ancient institutions which other tribes

been forgotten or changed almost out of recognition; and the study of their customs is therefore one of very special importance to ethnologists. On the other hand it is interesting to find that many ceremonies and beliefs of relatively advanced communities have their counterparts amongst the Hittites and may therefore be regarded as survivals of a very ancient theme. A minor point, worthy of mention as a possible relic of the copper age, is the fact that the Hittites' working language was in all made of that metal.

Mr. B. C. Hill has furnished some notes on the use of the swallow words and Mr. Hermann Hildebrand has given some further Hittite notes. The September number of the Journal contains a paper by Mr. W. Crooke, the well-known author of "Tibet and China of the United Provinces," on the head-dresses of Rajpoot women. The distinctive feature is a *chhatra*, about 6 inches long, which is worn upright like a horn on the top of the head, the hair being wound round it, and the head-dress shaped gracefully over it. Similar headdresses are found elsewhere, chiefly in the Himalayan region, Central Asia and Syria. The ancient Egyptians wore similar headgear, and Mr. Crooke conjectures that the Rajpoots may have originated from some of the tribes which joined in the invasion of India by the Hyksos, or White Sheet, during the sixth century of the Christian era. He rightly notes, however, that the use of a single article of dress is not a sufficient basis for very definite conclusions.

When our Society was inaugurated it was thought that it would be able to do a great deal in the way of commemorating former provincial meetings by means of biographical notices, but the results in this direction have been disappointing, the only paper of the kind prior to the year under review being that by Mr. B. C. Hill on Major Gustavus Knox, who commanded the force despatched to the relief of Talas, which performed a wonderful march of 600 miles in thirteen days in the hot weather of 1788. I am glad to say, however, that this year Miss Bekker-Weid Sandt-ud-Jen. should have given an interesting account of Daniel

Khin Garabdi, the new founder of the Mongol Government of China. In the struggle between Shih Jiahai's son Diao Kiao fought at first on the side of Shih Shieh, but after Diao's army had been crushed, he transferred his allegiance to Amursagh. He fought on Amursagh's side against Shih Shieh, and when the latter retreated westwards he was made Governor of China. Diao Kiao took an active part in the campaign which ended in the final defeat of Shih Shieh. His next enterprise was the invasion of Kokonor (1643 A.D.) where he captured without difficulty the Ching Hajah well-known fort near Koko. On his return journey he founded, on the bank of the Koko, the town of Dinschager, where his descendants still have their home. After holding charge of Kokonor five years, Diao Kiao was transferred to the Gobah of Khamdoh where he took part in the operations against Shieh. He subsequently held charge in turn of the Gobah of Dooer and Amdofoh.

The Fifth Volume has also given an account of the life and writings of Hsien An Shieh, who lived at Peking in the latter half of the eighteenth century. A complete collection of this poet's voluminous writings is to be found in the *Index Orientalis Librorum*.

The June number of our Journal contains two papers by *Wen-shan-shan*. Mr. H. M. See, Principal of the Tsing

Wanhsin College. In one of these papers

Mr. See discusses a number of ideas in K'ang, which are connected with Buddhism and its disciples. Many of these ideas have been here definitely identified, thanks to the labours of Sir John Marshall, Mr. Dunsen and others. In the other paper Mr. See examines the relationship between Buddhism and Vedantism, and shows that both arose out of the same movement of thought, resulting in the one case in the doctrine of a Transcendent Being in the background, and in the other of a transcendent state of being, in which the finite, the sensual and phenomenal ultimately lose themselves. The Vedantist attains salvation by contemplation and the Buddhist by right action.

In a paper in the June number Mr. Elphinstone reviews all the references to education which are to be found in the *Arthashastra*. From the frequency with which Taxila is mentioned, he infers that that place was the chief intellectual centre of the age, in which students flocked from all parts of northern India. Strabo seems to be in error. There were also numerous branches who gave instruction, so that discipline in the great schools with which the country at that time was covered. Most of the students lived in colleges, those who could afford to pay the fees being treated as men; while those who could not, performed menial duties in return for the instruction which they received. Discipline was strict and corporal punishment was in vogue.

Mr. Elphinstone says that Claudius Ptolemy has described the sugar industry in ancient India. He says that, while there is no mention in the *Vedas* of any mechanical substance other than hemp, the occurrence of the word *sakka* shows that the sugarcane was known, and as it could not have grown wild in northern India it must already have been cultivated there. The art of manufacturing sugar and other products was already known in the fifth century B.C.

The *Palma Major*, in the establishment of which our Society took a principal part, continues to develop authoritatively, and it already contains a large number of very interesting articles. The most valuable is perhaps the beautiful published treatise of a female, which was mentioned in Mr. Walsh's address last year. Dr. Hymers's paper on this subject has been somewhat delayed, but it will appear in the next issue of the *Journal*. Thanks to Mr. Walsh's intervention, the *Palma* has recently obtained from the Indian Museum in Calcutta a number of statues which had been sent there from Oltia many years ago. The *Museum* has also sent here, Dr. Hymers the valuable collection of 111 coins found by him at Bactra. The inscriptions and legends on these coins convey much valuable information—their language they confirm the identification of Yaxtili with modern

Naamk. We hope shortly to get also the seals, robes, kurtas with Agave, etc., which were dug up by Dr. Sponer in the house of the missionaries at Koyukuk which were sold for by the late Sir Robert Tule, whose name will be permanently associated with this collection. In this connection I cannot refrain from mentioning the remarkable discovery just made by Mr. Japson that the inscriptions on two figures which were found a century ago in a field near Krumkhar and are now in the California Museum, show that they represent two kings of the Salweenkha line who lived in the 13th century B.C., namely Udayin, who founded the city of Patna, and his son, Shalgi Vardhana. I wish it were possible to get back these statues and set them up in the city where they stood more than 1,800 years ago. If I may be permitted a further digression, I would mention that the Pithi tree (*Antrophyum swinhoei*) to which Patna owes its name, has recently been found growing in the neighborhood of Krumkhar, and I am taking steps to have this tree, which bears a yellow trumpet-shaped flower, planted out in various parts of the city.

To return to the Museum. It now contains as good a collection as is to be found anywhere in India of ancient stone and copper implements. It also contains a fair collection of articles of ethnographic interest and specimens of many different minerals. The belly portion of Bharu and Orissa is rich in mineral wealth, and it is therefore very desirable that special attention should be paid to the mineralogical section of the Museum. My friend Mr. Hopton has recently inspected our collection, and has promised to designate an officer of the Geological Survey to prepare a proper catalogue of it and to make arrangements for storage in the way which will suit.

The collection of coins, though still a small one, is steadily growing. The Hon'ble Mr. Walsh is now in charge of the coin cabinet. He has arranged every coin in a separate envelope, on which he has recorded its description, and has prepared a register in which all particulars regarding each coin are given in a very complete form. This register already contains about 850 entries.

Another matter to which the Society has devoted attention is search for manuscripts the systematic classification of Sanskrit manuscripts in private libraries.

The importance of this matter was urged upon the Local Government by the Council of our Society, with the result that two Faculties have been appointed to work in Orissa and Tibet, respectively. The Delhi Faculty was appointed about two years ago. Its work has been supervised at intervals by Mahendrapal Singh, Hans Prasad Shastri, and it was recently inspected by Mr. Jayram. The Faculty has now catalogued nearly 6,000 manuscripts including 100 of works yet unpublished, and has discovered several of considerable importance, including one of the *Pratya Samudra* by Bhartṛhasya. This manuscript, which belongs to Mahendrapal Singh, Faculty Faculty of Delhi, has been loaned by that gentleman to the George Grierson, who after photographing it has just returned it to the owner. Mr. George Grierson is publishing a critical edition of this important work. Another valuable discovery is a national history of the Gupta dynasty which was composed in 1441 A.D. A *Varāṇasī* grammar (written by a Brahmin) by one Jivānaka and a new manuscript of the *Samudra* by Bhartṛhasya have also come to light.

During the year which has elapsed since the appointment the Tibetan Faculty has catalogued 1,000 works of which 150 are unpublished. In 12 of these manuscripts the religious contents the names of kings of Tibet. Amongst the unpublished manuscripts is a work in poetry by Chandrasekhara entitled *Śrīnātha Parāśara* which is now being edited by our Secretary. A manuscript in the poet *Vidyapati* Sanskrit handwriting which recently came to light has been purchased by the Maharaja of Darbhanga. Another interesting fact (in Tibet) is that of a paper copy of the *Samudra* Parāśara dated between 1148 (1185 A.D.). This is probably the oldest manuscript in paper yet discovered in India.

Dr. Spence has continued his excavations at Nalanda. He has driven a broad road 1,200 feet long from north to south, creating the whole series of steps, which promise to lead to high

Work of the
Archaeological
Survey.

discovery of interest. It has already resulted in the discovery of a splendid stone tablet at Anadoluköy. Another find of interest is that made by Mr. Peabody at Balıkesir near Balıkesir of the capital of a Hittite palace of two hundred and twenty and consists of two pairs of bull and lion to each. Mr. Peabody has also found the head of a stone lion which appears to belong to the Mannean period and is possibly the capital of the pillar near Mannean in the Euphrates district which Shalmaneser carried off as booty, an inscription. It is, therefore, hoped that the pillar itself with the inscription may be found in the same locality. Arrangements have recently been made with the Director-General of Archaeology for the dispatch of the Consul of the Museum to make a further examination of the ruins of Hama, Habash in the ruins and rubble drawings at Bagdad, which form the subject matter of Mr. Anadoluköy paper mentioned by me above, and also of some other ruins which have been reported near Hama and Habash. Good progress is now being made with the preparation of an archaeological atlas for the provinces lying by means of conventional maps the places where ancient monuments of various kinds (stelae, etc.) are to be found.

In conclusion, I mention, I would appeal that more for funds scientific and research workers. To the archaeologist, the historian, the ethnologist and the geologist alike, our province is one of the most interesting in India. There is a wide field for research, but the real workers are still very few in number, while the number of members who have contributed little or nothing to the section provided at the end of the Journal for miscellaneous contributions has been extremely small. I would again invite the attention of all our members to what I said on this subject in my last annual address.

There is one more matter to which I must refer, and that is the fact that our Vice-President, Mr. Walsh is shortly going on leave preparatory to retirement. Mr. Walsh has a high reputation as a scholar, and for many years past he has rendered valuable service to the cause of Indian research. He has done

a great deal of most useful work for our Society, and also as President of the committee of management of the Patent Museum. Mr. Walter will leave a gap which it will be extremely hard to fill, and I think it would be well if we took this opportunity to give a vote of thanks to him for all that he has done to promote the welfare of the British and Foreign Research Society.



LEADING ARTICLES.

I.—An Examination of a Find of Punch-Marked Coins in Palma City, with Reference to the Subject of Punch-Marked Coins Generally.

By E. M. C. WELSH, Esq.

The 111 punch-marked silver coins which are described in the present paper, were found in July, 1871, buried in an unknown place in the bank of the Caupia at Golchugu in Palma City.* The place was unearthed owing to the bank of the river having been carried away, and a farmer who went to look in the morning over the meadow just projecting from the remaining portion of the bank. The place where the place was found is about 11 feet below the present surface of the ground above the river bank. The place had become filled with earth, and the river, when low, was all covered with a smooth dark green coating of vegetation and mud, which gave them the appearance of having been painted over with green paint, which shows, as also appears from an examination of the coins, that some of these contained an alloy of copper. They were described by the Father report of their discovery as "round silver plates (plata) resembling broken pie." The weight of the coins when found was $\text{Rs. } 48\text{-}14\text{-}4$ of which broken fragments, which were not concerned with the present coins, weighed $\text{Rs. } 4\text{-}0\text{-}0$. The weight of the present coins was therefore $\text{Rs. } 34\text{-}15\text{-}7$ and after the thick coating of vegetation and dirt was removed their total weight is $\text{Rs. } 33\text{-}11\text{-}4$. The vegetation deposit therefore weighed $\text{Rs. } 4\text{-}0\text{-}0$, or nearly 12 per cent. of the weight of the coins after they were cleaned. The nature for the large amount of copper is due to the

* These coins are in the State and from the Collection of the Father. However not so with Nos. 112 to 121, of the present paper—E. M. W.

The interest of the present find lies in the fact that no stratification of the coins as there shows that they occur in certain constant and regular groups. As the silver and although often varying symbols were added to these constant groups, the above regular combinations which cannot have been fortuitous, show that the theory that these marks were added by means of wheels and stamps through whose hands the coins passed cannot be maintained, and that this present coin is the first mark in a "series."

On examination of the present coin, I found that two marks are fixed on all the coins, namely 1) a figure of three obelisks, or columns, and three arcs alternately, round a central circle (Plate IV, Fig. 1) and 2) the Sun (Plate IV, Fig. 2). These two are seen on one coin, No. 103, which only contains two marks; but on this coin both Fig. 1 and an other mark, resembling a fish (Fig. 3), and on this coin and also Nos. 78 to 102, 104, 105 and 107 appear to be of a different type to the others, being smaller and blower, and have evidently not had the same source of origin as the others, they appear to be borrowed, and it is possible that this particular coin was not completed.

In addition to the above, two other marks, namely 3) a pair of wings (Fig. 3) and 4) two attached triangles (Fig. 4), occur forming a constant group of four marks, on 55 of the coins (Nos. 1-55), which I have called Class A.

In addition, each of these coins have a fifth mark, which varies in different coins, and according to which I have divided Class A. into 57 sub-classes, as given in the List.

Sub-class 1 contains 14 coins (Nos. 1-14 and 21) which have a fifth mark of a diamond ring (Fig. 5); sub-class 2 comprises five coins (Nos. 15-21); sub-class 3, four (Nos. 22-25); sub-class 4, also (Nos. 27-35); sub-class 5, two (Nos. 36-37). But as the additional mark in sub-classes 3 and 5 is in each coin a plant, though of a different design, it is probable that the problem is really the same and that these two sub-classes are really one class, sub-class 6, five (Nos. 38-42); sub-class 7, one (No. 43); sub-class 8, two (Nos. 44-45); sub-class 9, one (No. 46);

subclass 16, four (Nos. 47-50), subclass 11, two (Nos. 41-42), subclasses 12 to 13, one each, subclasses 10, two (Nos. 43, 44).

Five coins (Nos. 51-55) which I have called Class B, stills bearing the above marks 1, 2 and 3, have not got the fourth mark of interlaced triangles, but (as I suppose) have as a fourth mark a stepped and *funny* (Fig. 6).

Twenty coins (Nos. 56-75), which I have called Class C, have a constant group of four marks, namely, Figs. 1 and 2, as in the previous class, the two other marks being a 3rd, (Fig. 7) and a 4th (a cross's head with a pointed round rim mark, (Fig. 8). Two of them (subclass 1) have also an additional mark of a branch (Fig. 12).

Eleven coins (Nos. 76-86), which I have called Class D, have a constant group of marks (Fig. 1 and Fig. 2), and a third mark, different (Fig. 8). Five of them, subclass 1, have a fourth mark of a triangle with two lines in it, (Fig. 11). The fourth mark in the other cases of this class is different in each of the four subclasses.

Seven coins (Nos. 87-93), which I have called Class E, have the two third marks (Fig. 1 and Fig. 2), together with additional marks which vary. One coin (No. 90) has as four marks 1, 2, 3 and a fourth repeated of this coin is a square mark, G.

When I made the above classification I can not assure that a better conclusion that the marks on punch-marked coins form regular groups had been arrived at from the examination of previous finds.

Unfortunately even to have had Mr. H. H. Spence refer to the same conclusion from the examination of a find of 85 punch-marked coins, which was found at Peshawar in 1899 and are described and illustrated by him in the *Second Report of the Archaeological Survey of India for 1898-99* (page 146) and Mr. H. H. Spence's coin is a statue coin from the examination of a find of 85 punch-marked coins found during the excavations at Harappa (4) of which were found at Mohenjo-daro and 81 at Harappa, which he has copied and illustrated in the *Second Report of the Archaeological Survey of India for 1912-13* (pages 248-49 and 450-52). The coin in the latter case was typical.

Mr. W. E. M. Campbell, Esq., has also added to the mass collected from the examination of a small veinlet and important find of 1843 (much-washed mine, found at Palla in the Eloro district of the United Provinces).

Another extensive and important find of 2,873 (much-washed) coins was found at Palala in the Patna district of the Province in 1813 by the find of a small river which had been covered out by the water. Rivers in India, which frequently change their course, are great treasure-troves. These coins were sent to Mr. R. D. Fauselli, the Treasury Agent for the Province, and have not yet been received back from him; so I have not been able to examine them. The classification in the Treasury Treas. Report has, however, only been made with reference to the size and shape of the coins.¹ They should be systematically examined with regard to the marks on them.

The conclusion to which Dr. Spencer came from the examination of the Palala coins is as follows:—

"It has been stated by various authorities that the symbols representing figures, the arbitrary marks of particular centuries, perhaps, and that they were punched into these coins from time to time by these different authorities as they started to coin into their hands. But my examination of the marks appearing on the reverse of the present collection leads directly to a refutation of this view. The above-mentioned group of 5 symbols occurs on 53 of the 61 coins in the collection, with one symbol especially in each group, and one, with the regularly the *Shankarabala*, impressed on one edge and overlapping the inscription. This alone would have rendered the *512* theory doubtful, but when it is added that in many cases where the resemblance to the reverse was detectable it was found to be what Cunningham called the '*Taila mark*,' we have an

¹ Mr. Campbell has classified them as in the Treasury Treas. Report November 1862 and January 1863, as follows:—

- 4, 10	2, 5 (1000)
- 10	Five apers
- 14	Two apers
- 18	Three apers
<hr/>	
1, 67	

invariable correspondence established between a particular group of figures on the obverse and a particular 'color mark' on the reverse, which again, essentially, is lacking in significance and which points decidedly to these coins having been the regular coinage of some unascertained animal authority, and the symbols on their obverse the recognized insignia of the owner, and the various marks of individual mintage impressed by hand from time to time."¹

The mark which Dr. Spencer then considered to be the "Charmachakra" is the sun wheel (Fig. 3). Dr. Spencer subsequently revised his opinion as to this mark, "and now considers it to be the sun, as it has always been considered, and which there can be no doubt that it is."

Mr. Campbell has kindly let me see the Treasure Trove Report and his notes on the Palla coins. He has found that they bear a group of 4 marks on the obverse, which is repeated for each class of coin, and has classified them according to each group, as follows:—

Class I, 321 coins; Class II, 451 coins; Class III, 554 coins; Class IV, 1 coin; Class IV.3, 4 coins; Class V, 14 coins; Class VI, 4 coins; Class VII, 2 coins; Class VIII, 1 coin. Coins of the type of Class I, II or III, but with distinctive symbols relating to obverse, 128 coins; the remainder being 24 between plates and T recorded.

Mr. Campbell has also let me see the list of the figures of the marks on these coins.

It is to be hoped that he will publish the result of his examination, which will be a most valuable contribution to the subject.

With reference to the systematic occurrence of certain groups of marks, it is interesting to note that three of the coins illustrated by Cunningham (C. A. T., Plate I, figs. 3, 4 and 5) contain a variety of the pomegranate mark, Fig. 1; Fig. 2; repeated

¹ Archaeological Survey of India Annual Report (A.R.), 1905-06, p. 104.

² The Treasure Trove of Indian Coins by E. S. Spenser (J.R.A.S., 1913, p. 148).

right, *Fig. 1*, and lower end above, *Fig. 17*; with an additional mark which is the same as used in *Fig. 1*. This is the same group of four marks as on some of Class II, sub-class 2 (Colas 91 and 112) except that the elephant on the sides figured by Conze is here from right, (*Fig. 1*) while on the previous sides seen from it faces left.

It would seem probable that the occurrence of this group of four marks on the sides mentioned may be due to the fact that these in their occurrence together on the sides of Class II, sub-class 2, and that they are therefore sides from the same class or area. Unfortunately, the provenance of these sides is unknown.

It is accepted that painted marks on are the oldest form of coinage in India, and that it was an indigenous coinage, and not derived from, or based on, the coinage of other countries. The proof of the independent origin of this coinage in India has been furnished by Professor Roques in *J.B.A.S.*, 1895, p. 308. This coinage had been in existence long before the time of Buddha, as is shown by the fact that the name *pāṇa* ('coinage') is given to them in the name of the *pāṇa* in the *Jātaka*. Stated by Mr. Vincent Smith,¹ the fact that they have been found in most of the very ancient countries named in *Levi's* *Handbook* in *Champa* and in *Bengal* leads to the conclusion that they go back to very early times. The latter fact may, possibly, show that this coinage originated during the early Dravidian civilisation.

Conze refers to "two monumental evidences of the antiquity of these square coins, seen in the Buddhist sculptures of Mahabodhi and Amarapura. The former is as old as Asoka himself, 250 B.C., having been executed during his reign; the latter was somewhat later, at about 150 B.C. In both of them there is a representation of the famous story of the Jambavan, or purchase of the garden of Pylae Jeta, by the merchant Anathia. According to the legend the purchaser had to cover the whole surface of the garden with a layer of gold coins. In both sculptures the stream of Anathia are seen laying the coins,

¹ *J.B.A.S.*, 1895, p. 310.

edge to edge, as the inscription states. As all the pieces are square, they clearly represent the punch-marked money then in current in the time of Ashoka.¹

Cunningham also mentions that associated with some punch marked silver coins were found "in company with hand-drawn or shell-shaped [2], Kishirova, Tigris, Antiochia and Samosata,"² which proves that these coins were still current in about 333 B. C.

Other punch marked coins are of two types:—

Signum, being longer, without a hole at the center and the reverse then obverse, if necessary, to reduce the coin to the required weight or size, as in the case of the present coin. The reverse coin is obverse of the square form.

They were the superior specimens presented by Cleopatra Alexandra at Taxila in 333 B. C. and the fact that their reverse were retained on the square coin, suppression being on the inference that they were still current at the commencement of that campaign.

Cunningham stated that punch-marked coins are found "from the Bhadrappa Mountains to Cape Eudaima and from Samara to the mouth of the Ganges."³ Fort Bala, however, have been recorded west of the Indus. This is the Peshawar and already referred to, and Mr. E. D. Bury⁴ has described 46 coins said to have been found in Afghanistan, which were obtained from His Majesty the Amir when in Calcutta. The locality from which these coins were obtained is not stated.

With coins of this class extending over such a long period and wide extended area, results obtained from the examination of coins of a particular period, or locality, will not necessarily be applicable to coins of other periods or distant localities, in which other forms of government and other conditions may have prevailed.

¹ *C. I. I.*, p. 83.

² *C. I. I.*, p. 64.

³ *C. I. I.*, p. 82.

⁴ *J. R. A. S.*, 1895, p. 211.

Corningham has fully discussed the question of the weights of the pseudo-marked notes. These early notes were based on the Indian system of weights as given in *Shik, V. 113, 115 et seq.* While Professor Rogers mentions as follows:—

"The basis of this system is the *rupee* (रुपैया), or *ganga-torr*,¹ the weight of which is estimated at 160 grains or 10.4 grammes. Of the gold standard coin, the average of 80 notes weighed 16.4 grains or 1.07 grammes, an estimation very far from that of the first series of *Alphonse* of 80 notes which 80 grains or 5.18 grammes, and of the latter *Alphonse* of 80 notes (same weight as the average $\frac{1}{2}$), and at various multiples and subdivisions of these, numerous examples have been discovered in almost every part of India."²

The theoretical weight of 16.4 grains is, however, rarely attained in the known specimens. The weight of those of the present issue that are stamped and less were very near 15.5 to 16 grains; and the weights of the notes in the *Tulla Museum Catalogue* also follow practically the same variation as in the present issue.

The stamped part of the design was the representation stamped on them. Mr. J. H. Blandford refers to the impressions such as stamps obliterated, obliterated, or even stamped (stamped) into marks used by the Government Agents (stamped) on the *Nepal* stamps. It is these marks stamped on the paper or obliterated, which constituted the design.³

Until our present sources of information are added to, the significance of the marks on pseudo-marked-Indian notes, the subject of speculation and dispute.

Mr. Blandford quotes a passage from the *Farquhar* of *Farquhar* on the subject and notes:

"The purpose of this is to show how a lot of notes, lying on a wooden table would strike a row of, a wooden shelf; and

¹ *Alphonse* (p. 113).

² *Shik* (p. 113).

³ *Shik* (p. 113).
⁴ *Shik* (p. 113).
⁵ *Shik* (p. 113).
⁶ *Shik* (p. 113).

we are told that the bag would always supply that same color were things, some round and some elongated in shape, that the female would throw all this and also that the miniature *Elitigap*, worthy object of enjoyment, is cooked, but that the shell not only would be convenient with all these matters but also would be in a position infinite, after handling the same in a variety of ways, which of them was struck at which village, through, from, somewhat and river, bank, and also by what most matter. It is then clear that every place where coquina was found had its own distinguishing mark stamped in it, and in explanation of it may be noted that on the majority of *Elitigap* recorded at Javenger the faces of the river is prominently noticeable, indicating probably of the Yavapai (Batak). Consequently, we may safely conclude that these *Elitigap* which have the woman in the river on them, were struck at those places and in order that the different individuals and rivers may be distinguished we deal them differently figured. Figures 14-15 on Plate VII of Mr. Thoburn's article (J. B. L. S., Vol. LIX, Pl. I), e. g. shows how an attempt is made to distinguish one mountain from another on *Elitigap*. The different symbols of one and the same design the shell of the animal clay was of various convenient with, and could tell from what different mountains or rivers the same came. It would be interesting to know what the symbols represented of a village or town, etc.

"Another group of shells valuable on *Elitigap* is the pig-like ones, some of which animals and mountains are the most conspicuous. Both classes used with also is old cave inscriptions, which often begin or end with them."¹

The *Archa Indica*,² according to the Editor of the Collector General of Havana, contains, together with many other nations, symbols, the meaning of which appears to be given.

¹ "Excavations in Javenger" by E. D. Thoburn, *ibid.* LXX, 1912-13, p. 22.

² *Archa Indica*, p. 56.

or silver-sheets or coins. It also documents the value of the Superintendant of the Mint as follows:—

“The Superintendant of Mint (*Subahdar-i-Mint*) shall carry on the manufacture of silver coins (*silvers*) made up of four parts of copper and one-sixteenth part (*masaka*) of any one of the metals, *bitritana*, *rupa*, *zinc*, and *alajana*. There shall be a *para*, half a *para*, a *quarter* and one-eighth.”

“Copper coins (*brass*) made up of four parts of an alloy (*galafana*) shall be a *masaka*, half a *masaka*, *bitritana*, and half a *bitritana*.”

“The amounts of coins (*rupees*) shall signify currency both as a medium of exchange (*byarakutiba*) and as legal tender admissible into the Treasury (*Subahdar-i-Treasury*). The *grants* levied on coins paid into the Treasury shall be eight *para* each, known as *sigila*, 8 *para* more, known as *ryaj*, one-eighth *para* per *masaka* as *paribakira* (sealing-charge), besides *zaka* a tax of 15 *para* to be imposed on coinage other than the new-fashions, themselves, the purchaser and the owner.”

It would, therefore, appear that the reason for the mark of the *rupiya*, or *silvers*, being, in which the hole was in the way to that the hole actually defined the centre of every coin, is which it had levied edge-ways, and that no coin on which edge-ways had not been selected manifested its identity within its jurisdiction.

The indication of the order in which the marks were punched on the coins is shown in some cases by certain marks being punched over others. Thus, the mark of interlaced triangles, *Fig. 8*, has been punched over marks, *para* of *Fig. 6*, and *Fig. 10* right, *Fig. 5* on coin No. 47 and over mark, *Fig. 1*, on coin No. 57. Mark *Fig. 18* has been punched over mark, *Fig. 8*, on coin No. 25; mark, *Fig. 25*, has been punched over mark, *Fig. 1* on coin No. 54; mark, *Fig. 22*, has been punched over the star mark, *Fig. 8*, on coin 51; and an interlaced mark has been punched over mark, *Fig. 1*, on coin No. 48.

¹ *Subahdar-i-Mint*.

In this connection Mr. Hagenvald also notes that the Hampa marks, which are found in a well-known reproduction area, have the permanent figure of a prehistoric animal, with changing legends, in which the animal may be a lioness and the legend correspond to the style.

That the style was the personal mark or emblem adopted by the individual, the lion in the case of a male and the "grooming lady" in the case of a female, would also tend to be borne out by the inscriptions "Himantaka" and "Higantaka" on the early coins of Nepal figured by Coningham in Figs. 1 and 2 on plate XXXI of *Coins of Ancient India*. Coningham has shown there to be the names of the respective kings. But they are given in the Nepal script first as *Hira Dama* and *Gana Dama*. I would therefore read these two legends as "the mark (style) of Sri Hira" and "the mark of Sri Gana."¹

Professor Hagenvald has also told the story that the marks as prehistoric coins were changed by the village communities, and that "it seems probable that such marks as the lion or unicorn were replaced by local substitutes—money-changers or merchants—and not by the Imperial authority." The very great variety of early Indian coins would then be naturally explained, and such localisations are found as these have been interpreted by Dr. Bühler in a sense which entirely supports this view.²

In the case of the inscribed coins, which bear the word "nagara" ("the market") on the reverse, Professor Hagenvald has shown that they were issued by public and were public loans.³ These, however, are obviously notes of a very much later date, long enough with a single stamp, and do not therefore necessarily imply that the primary marks on the early punch-coined coins were of this nature. And the archaeological evidence clearly shows that the minting of coins was the function of the state. And it cannot therefore be held that the primary marks as there were

¹ Hagenvald has also given the phrase as "The Emblem of Nepal." *J. A. S.*, 1901, p. 159, n. 1, p. 161, n. 1, p. 162, n. 1.

² "Coins of India in Trade and India Coins" by E. J. Hagen, *J. A. S.*, 1901, p. 162.

³ *Ibid.*

those of the kingdom except with the same state such designs were independent or semi-independent governing bodies, though, as is shown by the Vinodchanganas they also have the marks of the kingdom, which may show that the designs were allowed to exist for the State, or they may have been allowed to exist there for the purpose of keeping their royalty on the coins and coins when their jurisdiction, and confirming their currency.

The number of different marks found on punchmarked coins is very great. Theobald has illustrated 197 which he obtained from the collection of 151 coins.¹ He subsequently revised this list by excluding the spurious or the later coins of Ujjain and Eran, which reduced the number of genuine to 147, to which he added Indian marks, making a total of 142. The number of marks, however, greatly exceeds that number, and were kept being fresh marks in light.

For instance, out of the 53 marks on the present coin illustrated as *Plat. 10*, only 13 occurred in marks illustrated by Theobald, of one variety of them,² and his *Fig. 10* (see note) might perhaps be the upper portion of present *Fig. 2*, if the mark were incomplete as the coin is referred to. The remaining 40 marks are all marks, some illustrated by him.

As the meaning of some of the marks is not clear and individual interpretations of them may be mistaken, and a mark may also be misleading when thoroughly painted on a particular coin, I have given illustrations of the designs as they show themselves on the coins which serve as dies.

As an example of the above remarks I would refer to the mark *Fig. 22*, which I first took to be a separate mark and figured it accordingly, but on further consideration found it to be a portion of the mark depicted right, *Fig. 8*. Also *Fig. 25*, which I at first took to be a separate mark, but which I subsequently

¹ *Arch. Rev.* Peril. 1889, no. 100, 111-112.

² *Fig. 1* on *Plat. 10* = *Fig. 10* of Theobald; *Fig. 2* = 177; 101, 2 = 86, 3 = 21, 4 = 13, 5 = 55, 10 = 49, 14 = 127, 15 = 135, 16 = 127, 17 = 12, 18 = 31, 19 = 121, 20 = 10, 22 = 10, 101 and 102 = 110.

of the Turkomans and is called by them "Mount Mary." It may, therefore, in some cases be a mass of pure gold, although the "sacred hills" similar to the apostles of the city and name.

I would note that this mark common to the lower end of the pillar shilā has been suggested at Kanur in the shilā which, as Dr. Spence states there to good reason, he judges, was the Palace of Śaṅkaradeva.² Moreover, when a word is, obviously, not a name or design, or has no Buddhist significance, it is that religious but not then being adopted by the Maurya kingdom. Even if this pattern was the later place of Asoka, the same observation would equally apply, as the Buddhist religion had not then been officially recognized and its symbols would not have been adopted. I think, therefore, that this symbol must be definitely abandoned as having the above Buddhist or non-religious significance.

The fact that the accident was not even on the parent's side is unusual, as there are no hills in the neighborhood though it might be expected to occur on even streets at night.

As the strength in the Visual Strategy says that the sherd on examining the own world have in which village, township, town, mountain and river back the own own stone, stone, there fire, other marks accompanied with the kilnmark they would appear to indicate which particular kiln or group of kilns was involved. The sherd gives a number of such kiln-marks (Figs. 48-50), in which the second one (Fig. 48), the penwork one (Fig. 49), the tree one (Fig. 50) and the [?] flower further under (Fig. 50), appears to be two distinguishing marks. The sherd (Fig. 50), there marked by this, would also appear to be another variety of the kilnmark."

¹ "Development of Polyurethane," by P. B. Johnson, *J. Polym. Sci. Polym. Chem. Ed.*, **1968**, *6*, 2231; *ibid.*, **1969**, *7*, 1131.

¹⁰ Jurek and Krawiec, *supra* note 10, at 117. Thus, Krawiec, *supra* note 10, at 117, n. 10, states that the "Jurek and Krawiec" article is "not a law review article." J. of L. & Econ., Part 1, 1986, p. 117.

According to his own entry of 1 Feb 1892, which I have in hand, there would appear to be no surviving examples of the 1891-92 or 1892-93 types. The subsequent full-scale revision of 1894 (p. 3, note) and the Post-Union type (which I have seen) do not appear to be Post-Union for the French of Bialla, in any sense (Journal, 11 Feb 1894, p. 3, note 5, or 28 Feb 1894, p. 3).

There also does not appear to be any sufficient ground for considering a simple karaka, such as Figs. 10, 11, 12, 12 (a), 13 and 20 and reverse Fig. 81, necessarily as representing the Indian tree, though it may do so when it is compared with the figure consisting of four or more cupules, which is considered to represent a will; as in that case it is shaped by the addition of Tanka and other marks together with other Buddhist symbols. Even in the latter case it does not always represent the Indian tree, as is shown by Theobald's Fig. 112, which he described as "factual looking up at a tree, protected by a willow."¹²

The figure which is "will," Fig. 24, also seems to be a variety of marks in combination with various other objects Indian trees.

The existence of a karaka on certain of the present coins does not, therefore, imply any connection with the Buddhist religion.

A second, Fig. 19, appears on one coin, No. 101, but it has a double circumference and is different from the accepted form of the Bharmistambha and there is no mark to suggest that it is intended to represent it.

With regard to the mark of the Vireddhivagga, that the shafts were known at which their bark the tree was struck, the mark of two wavy lines representing a river course on the square copper coins found at Ilam, and, therefore, and as this symbol is also found on the red copper coins which succeeded the above, the presumption is that there were some coins which associated by the imagination and are therefore of much later date than the above pattern. The Vireddhivagga was written in Ceylon about the time before 400 A.D., and, therefore, where is post-dated since of a much later date, as this form of caligraphy is common to Southern India much longer than in other parts of India. As far as I know, the post-dated has not been found on any of the only silver post-dated coins. If such marks had then been in general use to represent a river to right, perhaps, have been expected to have been found on the present Nipalpur coins, but it does not occur.

In the present state of knowledge regarding post-dated coins it is not possible to judge their probable age except on general considerations.

Speaking generally of marks] appear to be a reasonable inference that more elaborate designs, and those composed of more than one symbol are later than more simple designs and those of one symbol. This statement cannot, however, at present be made with certainty without an examination of a much larger number of coins than have hitherto been examined and without the assistance of the nature of their production in each case.

The present coins would appear to be of early date from (1) the length at which they were lanced; (2) the fact that their marks are all of the simple nature; (3) the absence of any marks which indicate the Buddhist religion which might be expected to be found on coins later than A.D. 4.

There are two marks which somewhat resemble the British Lion on the reverse Fig. 22 on coin No. 5 and Fig. 23 on coin 46. But an examination of these shows that they differ from the form of that later heraldic inscription not on other coins, e.g. in the usual position on the reverse (upper side) of Tactile.¹

Some indication of their period may, however, be inferred from the fact that amongst the objects found by the excavations of Mayaguez carried out by Dr. Spence at Teotihuacan, in which coins are believed to be the old Mexican city walls, described by Mayaguez, have been discovered amongst the numerous fragments of amethysts which have been found in the walls, with which the space between the two rows of papyrus was filled, I have seen a small square-shaped piece of light-green opaque glass, on either of whose material about the same size as a small square piece of wood, on one side of which this mark (Fig. 1) is very clearly visible, nearly similar to the mark on these coins. These excavations have as yet been only provisionally described. But, I believe, that Mr. John Marshall is of opinion that this building between the papyrus may have been made in part from other rubbish-chips. If this view is correct, the mark in connection with Teotihuacan is earlier even than Chalchicomula.

¹ M. A. L. Pl. III. Fig. 6, 10.

where the same number occur on the reverse as on the obverse, they are either somewhat different in design, and even where they are the same in design are smaller. Thus the number 100 on the reverse of plate 185 is smaller than the obverse mark (Fig. 1); the half face mark (back with profile) (Fig. 15) is about half the size of the similar mark (Fig. 8) on the obverse; also Fig. 66, which is a stamp of the form E , is much smaller than the somewhat similar mark on the obverse (Fig. 55); and the character (Fig. 56) is only half the size of the similar mark (Fig. 12) on the obverse.

Coins 182 to 190 are. The marks on the reverse of this coin are full size and appear to be all of the nature of obverse marks and are deeply punched into the coin in the manner of marks on the obverse. There are eleven marks in all. They are punched in alternately over each other. Only one mark, the obverse of which (Fig. 1) is large, is a possible suggestion might be that fragments of designs may have been used as a lead for trying various obverse punches.

The marks on the obverse of this coin, as the other lead, are more lightly punched than those on the reverse.

The remaining reverse marks, as will be seen from Figs. 53 to 55, are quite distinct and even where they apparently represent the same objects, e.g. Figs. 55, 53 and 54, which appear to be intended for the same, they are quite distinct from the one mark (Fig. 8) on the obverse.

Professor Dupont refers to the inscription of Miao, VII, 483, that "All villages and mountains must be fully counted, and men and women be brought to the spot, the grain measured there," and he thinks that coins were included in this enumeration, and that the marks on the reverse (perhaps the marks added by the "points," the governors of the districts, or other officials included in the term *chia*, at the time of provincial levying of the currency. He therefore concludes that "the characters are not, perhaps, to whom we have attributed the obverse punchmarks, but simply to indicate their value to the chief authority in the district, who reported and so sets

deficient in weight or quality of metal, and conditional work was done appeared by marking them with his official stamp, which may perhaps be identified with the striking punch-mark is often found in the center of the reverse. The conditional acceptance of more than one of these reverse punch-marks as a coin is usually explained by supposing the coin to have passed current in more than one district, and consequently to have been officially tested more than once.¹

The theory that the marks on the obverse were affixed by the mintmaster or money-changers through whose hands the coins passed, to pass, cannot, however, be maintained in view of the occurrence of certain constant groups of these marks on a number of coins.

The theory that the reverse marks were the official stamp of the local authority and indicated that the coin had been tested and sanctioned for currency within that territory, is a general statement to be subject to equally general objections. If this were generally the case, the official test and currency mark would be expected to be found on all coins that had been so sanctioned, on all coins, as the great great majority of them, and there would also be no greater uniformity amongst the reverse marks, which were affixed as all coins passed within a given area, than amongst the coin marks which according to the above theory were affixed by mintmaster or money-changers through whose hands the coins passed.

Further of these conditions, however, is found in what is the case of the old silver punch-marked coins that have hitherto been brought to light. If we exclude the coins of Tadmor and the Becharwar had, the majority of which bear the "Tadmor mark," which has hitherto been considered to be a mint mark, on the reverse, and the coins found at Elam, which would appear to be of later date, punch marks do not occur on the reverse of all the old silver parana, and when they do occur, there is no general uniformity amongst the reverse marks as the coins found in the same locality.

¹ *J. R. A. S. B.*, 1910, p. 101 n.

Eleven marks are found on only 33 of the present coins, and distributed unequally amongst them. Only two marks (Fig. 38 and 39) occur on four coins, one mark (Fig. 35) on three coins, one mark (Fig. 36) on two coins, and the thirteen marks which occur only once. A description of the marks will be found in Table III.

That there is no general uniformity amongst the reverse marks is also the case in the coin found at Paph. Mr. George Latta-Turner, F.R.S., and his late assistant, which he has kindly let me see, states that while, as already noted, only 33 marks occur in certain local groups on the obverse of 1,250 coins, no less than 50 marks, in which the all varieties of the same object have been included under one number, occur on the reverse.

Among the coins from Aphrodisias described by Mr. E. D. Thomsen,* out of the 33 obverse marks 17, namely one-fourth, have occurred on the reverse, and out of the 12 "Heugly's Circular or Oval Signs" two, namely signs three and eleven, have no mark under reverse.

The marks on the reverse may be the result of accidents and money-changers through whose hands the coins passed.

One mark on the reverse of the present coin (Fig. 39) is very interesting, as a close examination of it shows that this mark on the reverse of coins Nos. 19, 43 and 45 not only is it the same mark, but that it has been punched with the identical point.

The illustrations of the coins on the plates are not quite full size. They are 3d of the actual size of the coins.

My thanks are due to Dr. Colclough, M.A., M.B., F.R.S., M.D., F.R.S., for having kindly weighed the present coin.

NOTE.

On Plate III, the obverse and reverse of coin 111 have, by mistake, been transposed. The obverse as the obverse at the top of the Plate being the reverse, and the reverse as the reverse at bottom of the Plate being the obverse.

On Plate IV, No. 16 is a reverse mark, occurring on the reverse of coin 111, and has, by mistake, been shown amongst the obverse marks.

* *Numismatist*, 1889, p. 177.

LIST OF PENCIN-MOLLE CHINA

No.	Field and Date	Locality	Notes
1	2	3	4
		PLANT 1.	
		Figures composed of three rhizomatous (type 4) plants sparsely leafed, rounded leaves with 1-2 cm. in width. Fig. 1 (Ran. Fig. 2 Pencil foliage, and foliage being composed of 1-2 cm. Fig. 3, leaflets triangular, Fig. 4.	
		MOSS-Grass 1.	
		no additional notes on Pencil Grass Fig. 2.	
1	100 111-1	Five species in composition — Pencil 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.	Black.
2	104 100-101	Black — — — — —	White
3	101 100-101	Black — — — — —	White
4	100 101-101	Plants in Fig. 1 with an additional, much of the area round a central dot (Fig. 1d). The leaves are very much like the No. 1 (Fig. 1) of Pencil, but much more like No. 3 (Fig. 1a), P.L.C.	Black
5	100 101-101	Black 100-101, P.L.C.	Black
6	104 101-101	Black — — — — —	White

No.	Design and Date	Mappe.	Notes.
1	I	2	3
		TABLE A. References continued.	
7	JAL 1904-5	Maps 1, 2, 3, 4 and 5, also at National Map of China and 1904-5, for total area.	East
8	H-8 1904-5	Maps 1, 2, 3, 4 and 5, also at National Map.	West
9	H-9 1904-5	Maps 1, 2, 3, 4 and 5, also at National Map.	East and central parts. No. 10, and central parts also west.
10	H-10 1904-5	Maps 1, 2, 3, 4 and 5, also at National Map.	East
11	H-11 1904-5	Maps 1, 2, 3, 4 and 5, also at National Map.	East
12	H-12 1904-5	Maps 1, 2, 3, 4 and 5, also at National Map.	West
13	H-13 1904-5	Maps 1, 2, 3, 4 and 5, also at National Map.	East
14	H-14 1904-5	Maps 1, 2, 3, 4 and 5, also at National Map.	East
15	H-15 1904-5	Maps 1, 2, 3, 4 and 5, also at National Map.	East
16	H-16 1904-5	Maps 1, 2, 3, 4 and 5, also at National Map.	East
17	H-17 1904-5	Maps 1, 2, 3, 4 and 5, also at National Map.	East

Notes: H and J are from the National Map of China. H-1 and J-1 are from the National Map of China. H-2 and J-2 are from the National Map of China. H-3 and J-3 are from the National Map of China. H-4 and J-4 are from the National Map of China. H-5 and J-5 are from the National Map of China. H-6 and J-6 are from the National Map of China. H-7 and J-7 are from the National Map of China. H-8 and J-8 are from the National Map of China. H-9 and J-9 are from the National Map of China. H-10 and J-10 are from the National Map of China. H-11 and J-11 are from the National Map of China. H-12 and J-12 are from the National Map of China. H-13 and J-13 are from the National Map of China. H-14 and J-14 are from the National Map of China. H-15 and J-15 are from the National Map of China. H-16 and J-16 are from the National Map of China. H-17 and J-17 are from the National Map of China.

[illegible]

No.	Sample and date	Length	Remarks
I	II	III	IV
		Measure A over 1000 ft.	
		In additional (May 1, 1965) 10 samples taken from the same hole (Fig. 1, 11).	
26	211 10/1/65	From 1000 ft. to 1010 ft. in the present core with 10 ft. (Fig. 1, 11).	Dark, Fig. 11, 11, 11.
27	212 10/1/65	From 1010 ft. to 1020 ft.	Dark.
28	213 10/1/65	From 1020 ft. to 1030 ft.	Dark.
29	214 10/1/65	From 1030 ft. to 1040 ft.	Dark, Fig. 11, 11, 11.
		Measure B over 1000 ft.	
		In additional (May 1, 1965) 10 samples taken from the same hole (Fig. 1, 11).	
30	215 10/1/65	From 1040 ft. to 1050 ft. in the present core with 10 ft. (Fig. 1, 11).	Dark, circular, May 1, 1965, 10/1/65, Fig. 11, 11, 11.
31	216 10/1/65	From 1050 ft. to 1060 ft.	Dark.
32	217 10/1/65	From 1060 ft. to 1070 ft.	Dark.
33	218 10/1/65	From 1070 ft. to 1080 ft.	Dark.
34	219 10/1/65	From 1080 ft. to 1090 ft.	Dark, circular, May 1, 1965, 10/1/65, Fig. 11, 11, 11.
35	220 10/1/65	From 1090 ft. to 1100 ft.	Dark.

No.	Foliar and stem	Flowers.	Fruit.
1.	2.	3.	4.
		<p align="center">Section 4. SH-CL and L-shaped.</p>	
50	874 12. 90	Long slender, P. L. J.	— Mark. Fig. 10. 1st on surface of stem 10 and 11.
51	875 12. 90	Mark — —	Mark.
52	876 12. 90	Phanerogamous, the sub- small Mark. Fig. 11. In long slender, not only but 11. 1st on the edge of the stem.	Mark.
53	877 12. 90	In the stem 11. 1st on 11. Mark. 1st on 11. 1st on 11. Mark. 1st on 11. 1st on 11. Fig. 11. P. L. J.	Mark.
		<p align="center">Section 5.</p>	
		<p align="center">With different parts.</p>	
		<p align="center">Section 6.</p>	
54	878 12. 90	Mark 1, 2, 3. 1st on 11. Mark. 1st on 11. 1st on 11. Mark. 1st on 11. 1st on 11.	Fig. 11. 1st on 11. 1st on 11.
		<p align="center">Section 7.</p>	
		<p align="center">Section 8.</p>	
		<p align="center">Section 9.</p>	
		<p align="center">Section 10.</p>	
		<p align="center">Section 11.</p>	
		<p align="center">Section 12.</p>	
55	879 12. 90	Mark 1, 2, 3 and 4 with Mark. 1st on 11. 1st on 11.	Mark 1st on 11. 1st on 11.

No.	Polynomial	Element	Remarks
1	2	3	4
		FL. 100 L.	
		100 L. 100 L.	
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		100 L. 100 L.	

No.	Weight and size	Design.	Notes.
1	2	3	4
43	323 L = 31	<p>CLAMP A.</p> <p>For Clamps B.</p> <p>Like additional parts: 2 White reticulated tubular rings on a horizontal bar over the vertical bars (Fig. 15).</p> <p>Material L. 2, 3, 4 and 10. White reticulated tubular rings on a horizontal bar over the vertical bars (Fig. 15). In case of 10, the rings are made of 10 and 10 tubular rings (Fig. 15). and 10 tubular rings (Fig. 15). and 10 tubular rings (Fig. 15).</p>	Black
		<p>For Clamps L. 2, 3, 4 and 10. The tubular rings are made of 10 and 10 tubular rings (Fig. 15). and 10 tubular rings (Fig. 15). and 10 tubular rings (Fig. 15).</p> <p>For Clamps L. 2, 3, 4 and 10. The tubular rings are made of 10 and 10 tubular rings (Fig. 15). and 10 tubular rings (Fig. 15). and 10 tubular rings (Fig. 15).</p>	
44	313 L = 30	<p>CLAMP B.</p> <p>For Clamps L. 2, 3, 4 and 10. The tubular rings are made of 10 and 10 tubular rings (Fig. 15). and 10 tubular rings (Fig. 15). and 10 tubular rings (Fig. 15).</p>	Black.
		<p>For Clamps L. 2, 3, 4 and 10. The tubular rings are made of 10 and 10 tubular rings (Fig. 15). and 10 tubular rings (Fig. 15). and 10 tubular rings (Fig. 15).</p>	
45	313 L = 30	<p>For Clamps L. 2, 3, 4 and 10. The tubular rings are made of 10 and 10 tubular rings (Fig. 15). and 10 tubular rings (Fig. 15). and 10 tubular rings (Fig. 15).</p>	Black.

No.	Date and Time	Location	Remarks
1	2	3	4
61	10/1 11:00	CLIPPER 10/1/1971 10/1/1971 11:00 10/1/1971 11:00 10/1/1971 11:00 10/1/1971 11:00	Final.
62	10/1 11:00	10/1/1971 11:00 10/1/1971 11:00 10/1/1971 11:00 10/1/1971 11:00 10/1/1971 11:00	Final.
63	10/1 11:00	10/1/1971 11:00 10/1/1971 11:00 10/1/1971 11:00 10/1/1971 11:00 10/1/1971 11:00	Final.
64	10/1 11:00	10/1/1971 11:00 10/1/1971 11:00 10/1/1971 11:00 10/1/1971 11:00 10/1/1971 11:00	Final.
65	10/1 11:00	10/1/1971 11:00 10/1/1971 11:00 10/1/1971 11:00 10/1/1971 11:00 10/1/1971 11:00	Final.
66	10/1 11:00	10/1/1971 11:00 10/1/1971 11:00 10/1/1971 11:00 10/1/1971 11:00 10/1/1971 11:00	Final.

No.	Vol. Name (Fig.)	Locality	Remarks
1	2	3	4
		<p>CLIFF 10.</p> <p>See Fig. 10.</p> <p>See Fig. 10. This is a right-angled triangle. Fig. 10.</p>	
11	11 Fig. 11	<p>Station 1, 2, 3, 4 and 5.</p> <p>Fig. 11.</p> <p>See Fig. 11.</p> <p>See Fig. 11. This is a right-angled triangle. Fig. 11.</p>	Fig. 11
12	12 Fig. 12	<p>Station 1, 2, 3, 4 and 5.</p> <p>Fig. 12.</p> <p>See Fig. 12.</p> <p>See Fig. 12. This is a right-angled triangle. Fig. 12.</p>	Fig. 12
13	13 Fig. 13	<p>Station 1, 2, 3, 4 and 5.</p> <p>Fig. 13.</p> <p>See Fig. 13.</p> <p>See Fig. 13. This is a right-angled triangle. Fig. 13.</p>	Fig. 13
14	14 Fig. 14	<p>Station 1, 2, 3, 4 and 5.</p> <p>Fig. 14.</p> <p>See Fig. 14.</p> <p>See Fig. 14. This is a right-angled triangle. Fig. 14.</p>	Fig. 14
15	15 Fig. 15	<p>Station 1, 2, 3, 4 and 5.</p> <p>Fig. 15.</p> <p>See Fig. 15.</p> <p>See Fig. 15. This is a right-angled triangle. Fig. 15.</p>	Fig. 15
16	16 Fig. 16	<p>Station 1, 2, 3, 4 and 5.</p> <p>Fig. 16.</p> <p>See Fig. 16.</p> <p>See Fig. 16. This is a right-angled triangle. Fig. 16.</p>	Fig. 16

No.	Subject and Title	Abstract	Remarks
1.	2.	3.	4.
		<p>CLAIM 10</p> <p>Hydrogen chloride.</p>	
20	<p>100</p> <p>100</p>	<p>Acetic acid. Pl. 11.</p>	<p>1000.</p>
21	<p>100</p> <p>100</p>	<p>Acetic acid. The same as specimen No. 100, but the same is also present, containing half of the weight of the largest ball.</p>	<p>1000.</p>
22	<p>100</p> <p>100</p>	<p>Acetic acid. The same as specimen No. 100, but the same is also present.</p>	<p>1000.</p>
		<p>CLAIM 11</p> <p>Hydrogen chloride.</p>	
23	<p>100</p> <p>100</p>	<p>Hydrogen chloride. The same as specimen No. 100, but the same is also present. Pl. 11.</p>	<p>1000.</p>
		<p>Hydrogen chloride.</p> <p>Hydrogen chloride.</p>	
24	<p>100</p> <p>100</p>	<p>Hydrogen chloride. The same as specimen No. 100, but the same is also present.</p>	<p>1000.</p>
		<p>Hydrogen chloride.</p> <p>Hydrogen chloride.</p>	
25	<p>100</p> <p>100</p>	<p>Hydrogen chloride. The same as specimen No. 100, but the same is also present.</p>	<p>1000.</p>
		<p>Hydrogen chloride.</p> <p>Hydrogen chloride.</p>	
26	<p>100</p> <p>100</p>	<p>Hydrogen chloride. The same as specimen No. 100, but the same is also present.</p>	<p>1000.</p>
27	<p>100</p> <p>100</p>	<p>Hydrogen chloride. The same as specimen No. 100, but the same is also present.</p>	<p>1000.</p>

No.	Weight and Sex.	Examination.	Remarks.
1	2	3	4
Table C.			
Gen. Form I—continued			
52	120 g 100 x 34	as in male TP, P. II.	Small.
54	120 g 90 x 27	Same.	Small.
55	120 g 100 x 30	Same. P. II.	No dark round around the dorsal. Fig. 27, P. II.
56	120 g 100 x 30	Same.	Dark band along dorsal from 27 to 34, also on dorsal, Fig. 28, P. II. Very small. Possible the eyes of a young, there is a dark round to the center, and no other color in the morph. as in Fig. 2.
57	120 g 100 x 34	Same.	Small.
58	120 g 90 x 27	Same.	Small.
	[Female?]		
Gen. Form II.			
In additional (Male) a branch of Gen. Form I (P. II)			
59	120 g 100 x 30	Same L. V. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.	Fig. 31.
60	120 g 100 x 30	Same as male TP.	No dark round around the dorsal. Fig. 32, P. III.
Gen. Form III.			
Additional (Male) a branch of Gen. Form I dorsal, a branch of Gen. Form II			
61	120 g 100 x 30	Same as male TP, P. II.	No dark round around the dorsal. Fig. 33, P. III.

No.	Page (or figs.)	Figure.	Remarks.
1	2	3	4
		<p>FIGURE 1.</p> <p>FIGURE 2.</p>	
31	<p>Fig. 10</p>	<p>Which resembles a hand- ing figure, and a ball in motion, the hand being apparently, perhaps a small, fig. 10, p. 11</p>	<p>Hand.</p>
32	<p>Fig. 11</p>	<p>Which is a P. N. and M. and a small, ball-like shape, in motion, fig. 11</p>	<p>Hand.</p>
33	<p>Fig. 12</p>	<p>Which is a P. N. and M. and a small, ball-like shape, in motion, fig. 12</p>	<p>Hand.</p>
34	<p>Fig. 13</p>	<p>Which is a P. N. and M. and a small, ball-like shape, in motion, fig. 13</p>	<p>Hand.</p>
35	<p>Fig. 14</p>	<p>Which is a P. N. and M. and a small, ball-like shape, in motion, fig. 14</p>	<p>Hand.</p>
36	<p>Fig. 15</p>	<p>Which is a P. N. and M. and a small, ball-like shape, in motion, fig. 15</p>	<p>Hand.</p>

No.	Field No.	Locality	Remarks
1	2	3	4
46	478 2-44	<p>CLASH 7, BIOCLASH 10.</p> <p>With an additional note: a second line with one sample from and one line ending in a line ending from a line ending. (See 46, 47, 48)</p> <p>Blocks 1, 2, 3, 4 and 10 —</p> <p>BIOCLASH 11.</p>	Faint.
47	479 2-44	<p>With an additional note: a line with one sample from and one line ending. (See 46, 47, 48)</p> <p>Blocks 1, 2, 3, 4 and 10 —</p> <p>BIOCLASH 11.</p>	Faint.
48	480 2-44	<p>With an additional note: a line with one sample from and one line ending. (See 46, 47, 48)</p> <p>Blocks 1, 2, 3, 4 and 10 —</p> <p>BIOCLASH 11.</p>	Faint.
49	481 2-44	<p>With an additional note: a line with one sample from and one line ending. (See 46, 47, 48)</p> <p>Blocks 1, 2, 3, 4 and 10 —</p> <p>BIOCLASH 11.</p>	Faint.
50	482 2-44	<p>With an additional note: a line with one sample from and one line ending. (See 46, 47, 48)</p> <p>Blocks 1, 2, 3, 4 and 10 —</p> <p>BIOCLASH 11.</p>	Faint.

No.	Ways and means	Forms	Remarks
1	2	3	4
		<p align="center">CLASS II.</p> <p align="center">FIG. 10.</p> <p>FIG. 10 is a plan view of a paper machine, showing the various parts of the machine, and the manner in which the paper is made.</p> <p align="center">FIG. 11.</p> <p>FIG. 11 is a plan view of a paper machine, showing the various parts of the machine, and the manner in which the paper is made.</p> <p align="center">FIG. 12.</p> <p>FIG. 12 is a plan view of a paper machine, showing the various parts of the machine, and the manner in which the paper is made.</p>	
104	FIG. 13	<p>FIG. 13 is a plan view of a paper machine, showing the various parts of the machine, and the manner in which the paper is made.</p> <p align="center">FIG. 14.</p> <p>FIG. 14 is a plan view of a paper machine, showing the various parts of the machine, and the manner in which the paper is made.</p>	<p>FIG. 13 is a plan view of a paper machine, showing the various parts of the machine, and the manner in which the paper is made.</p>
105	FIG. 15	<p>FIG. 15 is a plan view of a paper machine, showing the various parts of the machine, and the manner in which the paper is made.</p> <p align="center">FIG. 16.</p> <p>FIG. 16 is a plan view of a paper machine, showing the various parts of the machine, and the manner in which the paper is made.</p>	<p>FIG. 15 is a plan view of a paper machine, showing the various parts of the machine, and the manner in which the paper is made.</p>
106	FIG. 17	<p>FIG. 17 is a plan view of a paper machine, showing the various parts of the machine, and the manner in which the paper is made.</p> <p align="center">FIG. 18.</p> <p>FIG. 18 is a plan view of a paper machine, showing the various parts of the machine, and the manner in which the paper is made.</p>	<p>FIG. 17 is a plan view of a paper machine, showing the various parts of the machine, and the manner in which the paper is made.</p>

No.	Weight and size.	Inventor.	Remarks.
1	g	a	a
501	20 g 12 x 41	<p>Fig. 100 B. 1000/1000 B.</p> <p>Additional No. 111 (2) 1000- 1000 1000.</p> <p>Mark 1 and 1000 and two additional marks are apparently a brand but not different design as Fig. 100, 1000 and 1000.</p> <p>Class 2</p>	<p>Additional marks a portion of a mark of a circular dog and a small circular mark.</p>
100	40 g 42 x 71	<p>Mark 1 and 1000 (1000). 1000, 1000.</p>	<p>Mark.</p>

The Classification of the Column

Column Classification	Maximum depth of embedment Ref. in Para. 10.	Minimum axial load value of test specimen Ref. in Para. 10.	Degree of embedment value of test specimen Ref. in Para. 10.	Length of column in the test specimen	Column loading in test		
					Number of loads	Ratio of load to axial	Comment on results
1	1	1	1	1	1	1	1
Column 1	1	1	1	1	1	1	1
Column 2	1	1	1	1	1	1	1
Column 3	1	1	1	1	1	1	1
Column 4	1	1	1	1	1	1	1
Column 5	1	1	1	1	1	1	1
Column 6	1	1	1	1	1	1	1
Column 7	1	1	1	1	1	1	1
Column 8	1	1	1	1	1	1	1
Column 9	1	1	1	1	1	1	1
Column 10	1	1	1	1	1	1	1
Column 11	1	1	1	1	1	1	1
Column 12	1	1	1	1	1	1	1
Column 13	1	1	1	1	1	1	1
Column 14	1	1	1	1	1	1	1
Column 15	1	1	1	1	1	1	1
Column 16	1	1	1	1	1	1	1
Column 17	1	1	1	1	1	1	1
Column 18	1	1	1	1	1	1	1
Column 19	1	1	1	1	1	1	1
Column 20	1	1	1	1	1	1	1
Column 21	1	1	1	1	1	1	1
Column 22	1	1	1	1	1	1	1
Column 23	1	1	1	1	1	1	1
Column 24	1	1	1	1	1	1	1
Column 25	1	1	1	1	1	1	1
Column 26	1	1	1	1	1	1	1
Column 27	1	1	1	1	1	1	1
Column 28	1	1	1	1	1	1	1
Column 29	1	1	1	1	1	1	1
Column 30	1	1	1	1	1	1	1
Column 31	1	1	1	1	1	1	1
Column 32	1	1	1	1	1	1	1
Column 33	1	1	1	1	1	1	1
Column 34	1	1	1	1	1	1	1
Column 35	1	1	1	1	1	1	1
Column 36	1	1	1	1	1	1	1
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Column 38	1	1	1	1	1	1	1
Column 39	1	1	1	1	1	1	1
Column 40	1	1	1	1	1	1	1
Column 41	1	1	1	1	1	1	1
Column 42	1	1	1	1	1	1	1
Column 43	1	1	1	1	1	1	1
Column 44	1	1	1	1	1	1	1
Column 45	1	1	1	1	1	1	1
Column 46	1	1	1	1	1	1	1
Column 47	1	1	1	1	1	1	1
Column 48	1	1	1	1	1	1	1
Column 49	1	1	1	1	1	1	1
Column 50	1	1	1	1	1	1	1
Column 51	1	1	1	1	1	1	1
Column 52	1	1	1	1	1	1	1
Column 53	1	1	1	1	1	1	1
Column 54	1	1	1	1	1	1	1
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Column 58	1	1	1	1	1	1	1
Column 59	1	1	1	1	1	1	1
Column 60	1	1	1	1	1	1	1
Column 61	1	1	1	1	1	1	1
Column 62	1	1	1	1	1	1	1
Column 63	1	1	1	1	1	1	1
Column 64	1	1	1	1	1	1	1
Column 65	1	1	1	1	1	1	1
Column 66	1	1	1	1	1	1	1
Column 67	1	1	1	1	1	1	1
Column 68	1	1	1	1	1	1	1
Column 69	1	1	1	1	1	1	1
Column 70	1	1	1	1	1	1	1
Column 71	1	1	1	1	1	1	1
Column 72	1	1	1	1	1	1	1
Column 73	1	1	1	1	1	1	1
Column 74	1	1	1	1	1	1	1
Column 75	1	1	1	1	1	1	1
Column 76	1	1	1	1	1	1	1
Column 77	1	1	1	1	1	1	1
Column 78	1	1	1	1	1	1	1
Column 79	1	1	1	1	1	1	1
Column 80	1	1	1	1	1	1	1
Column 81	1	1	1	1	1	1	1
Column 82	1	1	1	1	1	1	1
Column 83	1	1	1	1	1	1	1
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Column 86	1	1	1	1	1	1	1
Column 87	1	1	1	1	1	1	1
Column 88	1	1	1	1	1	1	1
Column 89	1	1	1	1	1	1	1
Column 90	1	1	1	1	1	1	1
Column 91	1	1	1	1	1	1	1
Column 92	1	1	1	1	1	1	1
Column 93	1	1	1	1	1	1	1
Column 94	1	1	1	1	1	1	1
Column 95	1	1	1	1	1	1	1
Column 96	1	1	1	1	1	1	1
Column 97	1	1	1	1	1	1	1
Column 98	1	1	1	1	1	1	1
Column 99	1	1	1	1	1	1	1
Column 100	1	1	1	1	1	1	1

1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Case studies	Approximate number of components in the system	Number of subsystems	Number of variables in the system	Number of functions in the system	Ordering the system		
					Number of variables	Number of functions	Number of components
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10
11	11	11	11	11	11	11	11
12	12	12	12	12	12	12	12
13	13	13	13	13	13	13	13
14	14	14	14	14	14	14	14
15	15	15	15	15	15	15	15
16	16	16	16	16	16	16	16
17	17	17	17	17	17	17	17
18	18	18	18	18	18	18	18
19	19	19	19	19	19	19	19
20	20	20	20	20	20	20	20
21	21	21	21	21	21	21	21
22	22	22	22	22	22	22	22
23	23	23	23	23	23	23	23
24	24	24	24	24	24	24	24
25	25	25	25	25	25	25	25
26	26	26	26	26	26	26	26
27	27	27	27	27	27	27	27
28	28	28	28	28	28	28	28
29	29	29	29	29	29	29	29
30	30	30	30	30	30	30	30
31	31	31	31	31	31	31	31
32	32	32	32	32	32	32	32
33	33	33	33	33	33	33	33
34	34	34	34	34	34	34	34
35	35	35	35	35	35	35	35
36	36	36	36	36	36	36	36
37	37	37	37	37	37	37	37
38	38	38	38	38	38	38	38
39	39	39	39	39	39	39	39
40	40	40	40	40	40	40	40
41	41	41	41	41	41	41	41
42	42	42	42	42	42	42	42
43	43	43	43	43	43	43	43
44	44	44	44	44	44	44	44
45	45	45	45	45	45	45	45
46	46	46	46	46	46	46	46
47	47	47	47	47	47	47	47
48	48	48	48	48	48	48	48
49	49	49	49	49	49	49	49
50	50	50	50	50	50	50	50
51	51	51	51	51	51	51	51
52	52	52	52	52	52	52	52
53	53	53	53	53	53	53	53
54	54	54	54	54	54	54	54
55	55	55	55	55	55	55	55
56	56	56	56	56	56	56	56
57	57	57	57	57	57	57	57
58	58	58	58	58	58	58	58
59	59	59	59	59	59	59	59
60	60	60	60	60	60	60	60
61	61	61	61	61	61	61	61
62	62	62	62	62	62	62	62
63	63	63	63	63	63	63	63
64	64	64	64	64	64	64	64
65	65	65	65	65	65	65	65
66	66	66	66	66	66	66	66
67	67	67	67	67	67	67	67
68	68	68	68	68	68	68	68
69	69	69	69	69	69	69	69
70	70	70	70	70	70	70	70
71	71	71	71	71	71	71	71
72	72	72	72	72	72	72	72
73	73	73	73	73	73	73	73
74	74	74	74	74	74	74	74
75	75	75	75	75	75	75	75
76	76	76	76	76	76	76	76
77	77	77	77	77	77	77	77
78	78	78	78	78	78	78	78
79	79	79	79	79	79	79	79
80	80	80	80	80	80	80	80
81	81	81	81	81	81	81	81
82	82	82	82	82	82	82	82
83	83	83	83	83	83	83	83
84	84	84	84	84	84	84	84
85	85	85	85	85	85	85	85
86	86	86	86	86	86	86	86
87	87	87	87	87	87	87	87
88	88	88	88	88	88	88	88
89	89	89	89	89	89	89	89
90	90	90	90	90	90	90	90
91	91	91	91	91	91	91	91
92	92	92	92	92	92	92	92
93	93	93	93	93	93	93	93
94	94	94	94	94	94	94	94
95	95	95	95	95	95	95	95
96	96	96	96	96	96	96	96
97	97	97	97	97	97	97	97
98	98	98	98	98	98	98	98
99	99	99	99	99	99	99	99
100	100	100	100	100	100	100	100

TABLE II.

Cut-in with Marks on the Reverse.

Serial No. of balls in this class.	Class and Value of Cuts.	Figure on Table IV.
1	2	3
1	A. 1	88
78	A. 2	88
79	A. 3	Maximum value mark with small hole in center (see figs 7-9).
80	A. 4	Obvious mark 18
81	A. 5	88 and 82
82	A. 6	Very small indented mark.
83	A. 7	88
76	A. 8	88 and oblique mark 18, which also extends on the reverse of 75, 78 and 79.
73	A. 9	Marked circular mark with indentation in center.
84	A. 10	88
86	A. 11	Indented, oval.
41	A. 12	88
85	A. 13	88, 87 and a mark on 88 reverse.
71	A. 14	Obvious grade 18.
87	A. 15	88
74	A. 16	88
75	A. 17	88 and a mark similar to 88, but with four marks and a small circular hole (see figs 10-12).
77	A. 18	88 and a mark like 88 (see figs 13-14)
72	A. 19	88
75	C. 1	Obvious mark 18
76	C. 2	72 and a variety of four marks (figs 15-17)

Serial No. of cast in this set.	Catalog Number of Plate.	Figure in Plate IV.
1	2	3
70	C. 2	71
71	C. 2	Pituitary gland, RL.
72	4	73
73	C. 3	74
74	C. 3	75
75	C. 3	76
76	C. 3	77
77	C. 3	78
78	C. 3	Sum of the individual marks.
79	C. 3	80
80	C. 3	81
81	C. 3	82
82	C. 3	83
83	C. 3	84
84	C. 3	85
85	C. 3	86
86	C. 3	87
87	C. 3	88
88	C. 3	89
89	C. 3	90
90	C. 3	91
91	C. 3	92
92	C. 3	93
93	C. 3	94
94	C. 3	95
95	C. 3	96
96	C. 3	97
97	C. 3	98
98	C. 3	99
99	C. 3	100

Date, Pt. of view, to the fact.	Place and altitude of view.	Figure in Part IV.
I.	II.	III.
100	F.	Aerial view of the city.
101	G.	H.
102	H.	I.



TABLE III

 Description of the Materials the Chemicals Identified on T₂-EV.

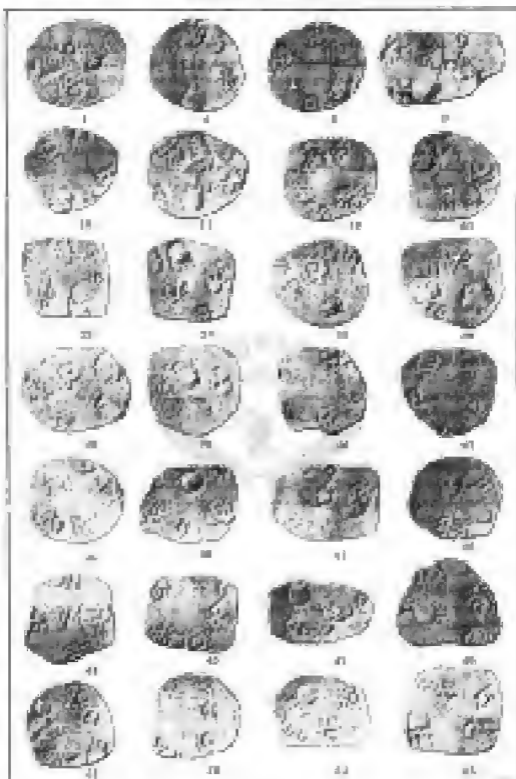
Page in Table IV	Description of Material	Chemical Formula	Number of molecules in each elementary unit	Number of the total molecules
1	2	3	4	5
1	Three units in three of the phenyl rings, each a normal aromatic ring, in the aromatic ring system.	CH	108	108
2	Two units in two of the aromatic rings, each a normal aromatic ring, in the aromatic ring system.	CH	108	108
3	One unit in one of the aromatic rings, each a normal aromatic ring, in the aromatic ring system.	CH	108	108
4	Two units in two of the aromatic rings, each a normal aromatic ring, in the aromatic ring system.	CH	108	108
5	One unit in one of the aromatic rings, each a normal aromatic ring, in the aromatic ring system.	CH	108	108
6	One unit in one of the aromatic rings, each a normal aromatic ring, in the aromatic ring system.	CH	108	108
7	One unit in one of the aromatic rings, each a normal aromatic ring, in the aromatic ring system.	CH	108	108
8	One unit in one of the aromatic rings, each a normal aromatic ring, in the aromatic ring system.	CH	108	108
9	One unit in one of the aromatic rings, each a normal aromatic ring, in the aromatic ring system.	CH	108	108
10	One unit in one of the aromatic rings, each a normal aromatic ring, in the aromatic ring system.	CH	108	108
11	One unit in one of the aromatic rings, each a normal aromatic ring, in the aromatic ring system.	CH	108	108
12	One unit in one of the aromatic rings, each a normal aromatic ring, in the aromatic ring system.	CH	108	108
13	One unit in one of the aromatic rings, each a normal aromatic ring, in the aromatic ring system.	CH	108	108
14	One unit in one of the aromatic rings, each a normal aromatic ring, in the aromatic ring system.	CH	108	108

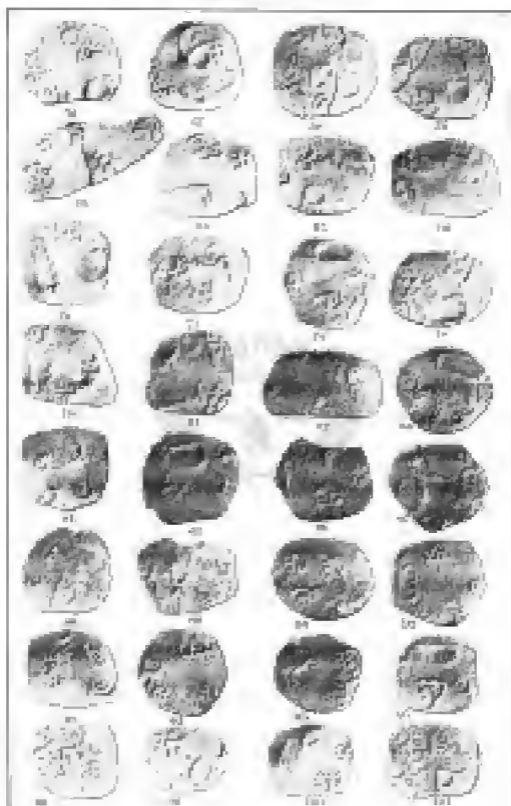
Figure on page 17	Description of Fish	Class and Remarks	Number of Fish on each plate supplied	Number of the same in this lot.
1	2	3	4	5
98	1. school of six species, but including a large purple one	C. B.	1	88
10	21. dark brown, a small fish	B. 44, C. P.	2	2, 44 and 57
17	Three dark brown	A. B.	3	89-91
16	Three dark (specimens) within a species.	A. C.	1	92
16a	Eighteen specimens of one name 7 larger specimens in last lot.	A. B.	1	93
18	4. brown resembling a fish- hedge over a brownish brown over fish, several from yellowish and white.	A. B.	1	94-10
30	20. 1600. brown, probably a fish.	A. 10	4	95-99
22	2. small, white fish, brown on head, with a small dark spot on the top of the head, and a few markings towards the tail.	A. 11	2	100-102
21	Two small fish, one large dark brown, one small, white and a small fish in the right of the lot. The small fish is a specimen. May possibly be the same as the lot.	A. 12	2	103
23	2. small fish, brown, brown all over, dark, to the right of the head, with a few dark spots and towards the right of the head. The small fish is a specimen. May possibly be the same as the lot.	A. 13	2	104
24	Eighteen small fish	A. 14	2	105
25	Three small fish, the two smaller are covered by a small dark spot. The small fish is not white.	A. 15	3	106

Figure or Table No.	Description of Mark	Class and Sub class.	Number of units on each side of the mark in pieces.	Position of the mark on the unit.
I	II	III	IV	V
40	Two ex. parallel lines	C. 11	1	50
41	Figure resembling the figure 8	E. 17	1	40
42	Four small squares	D. 8	2	41, 18
43	Right-hand round line with	D. 8	1	39
44	A small round circle	D. 4	1	46
45	Very parallel lines. One across the top, one below, and joined to a line of right-hand	F. 5	1	40
46	Four dots in a triangle	B. 1	1	31
47	A square composed of four squares with a dot in each square.	D. 1	1	31
48	The "E" of figure 12	B. 8	3	107, 120, 107
49	Eighteen 8's in a line, probably plastic	B. 9	1	100
50	One circle within another, with six squares (one at top)	F. 8	3	104, 106, 104
51	Twenty 4's in a line, with an and 44 below each pair; Five in a series made up of 44's or 44's by which to connect the above series.		—	—
52	Twelve up slants (one with 44's)	C. 4	3	100
	Mark in one series			
53	Figure in 3 parallel spaces	A. 2	1	3
54	Figure of seven points	A. 7, 4 C. 8, 1, 1	1	15, 16, 15, 16

Figure on Plate IV.	Description of Object.	Class and Order.	Position of image on retina in normal eye.	Number of the series on the plate.
1	2	3	4	5
10	Flares of six points . . .	A. 1	1	10
11	Sharp flares of six points . .	A. 2	1	11
12	Flares on 25 points . . .	A. 3, 4, 5, 6, 7	2	12, 13, 14
13	Flares of three points in a line. The middle flare has a small secondary flare on its side.	A. 8	1	15
14	Single point. Sharp flares on sides.	A. 9	1	16
15	Flares of six small points in a line.	A. 10	1	17
16	Sharp flares of six points in a line.	A. 11, 12, 13	2	18, 19
17	Two points placed diagonally one above the other.	A. 14	1	20
18	Single point . . .	A. 15	1	21
19	Two small points placed one above the other.	A. 16	1	22
20	A double flare with flares on sides and small flares on points.	A. 17	1	23
21	Flares on 25 points . . .	A. 18	1	24
22	A double flare with flares on sides.	A. 19	1	25
23	Flares of three points, the middle one has a small flare on its side.	A. 20	2	26
24	Single point, a small flare on its side.	A. 21	1	27
25	Two small points with a small flare on one.	A. 22	2	28

Figure in Plate 17	Description of Photo	Time and Date Taken	Latitude and Longitude Approximate	Number of the copy in Fig. 17-1
1	2	3	4	5
15	View of river bank looking up a tributary from boat on main passage, near mouth of tributary.	Dec. 1	1	17
16	View of river bank looking up tributary from boat on main passage, near mouth of tributary.	Dec. 1	1	18
17	View of river bank looking up tributary from boat on main passage, near mouth of tributary.	Dec. 1	1	19
18	View of river bank looking up tributary from boat on main passage, near mouth of tributary.	Dec. 1	1	20
19	View of river bank looking up tributary from boat on main passage, near mouth of tributary.	Dec. 1	1	21
20	View of river bank looking up tributary from boat on main passage, near mouth of tributary.	Dec. 1	1	22
21	View of river bank looking up tributary from boat on main passage, near mouth of tributary.	Dec. 1	1	23





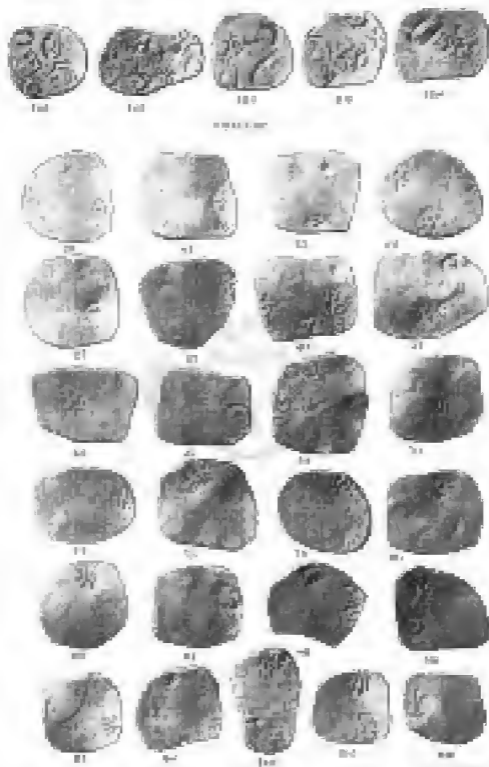
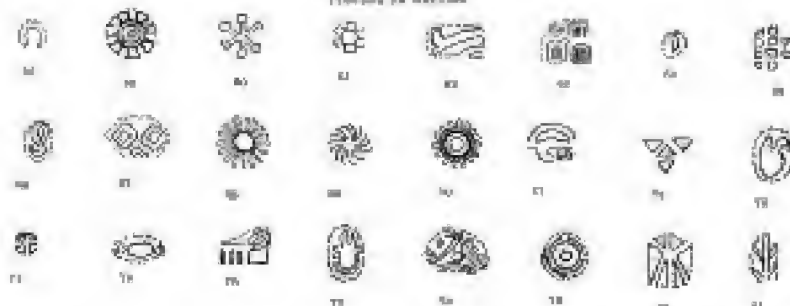


Figure 10 (continued)



Figure 10 (continued)



II.—"Pari Krishna" Coins.

By R. E. C. Wain, C.S.I.

The coins which are described in the present paper were found on the north-slope of the Dabbi Hill in the district of Singhbhum I. They were found buried about one foot below the surface. Three of the coins were lying exposed to view, and this led to further work by the removal of the top soil. In all, 100 coins were discovered lying together. Small fragments of a broken clay pot were found with the coins, and might or might not have been used originally to contain the coins. The pieces of pottery, however, is small that no conclusions can be drawn from them. The coins were found in situ; the major portion were discovered on May 24th, 1911, and the balance a few days later, upon a further search being made. Nothing corresponding to a mould was discovered, and no evidence has been discovered, as yet, that a Mint existed near the place where the coins were found. An old road runs past the place of find in close proximity to a small river, within a quarter of a mile of ancient copper workings and surrounded by sugar-cane crops. It is possible that the Mint might have been situated near the spot. The fact that the edges of the coins had not been rubbed leads to a measure of support to this possibility.

The coins are of the type known as "Pari Krishna," so-called from the fact that a number of these coins were found in the Pari District in 1892 and were described by Dr. Horrocks in the Proceedings of the Asiatic Society of Bengal in 1893.

¹ The coins which are described in the present paper are in the collection of the Hon. Secy. of the Govt. of India, and are in the possession of the Hon. Secy. of the Govt. of India, and are in the possession of the Hon. Secy. of the Govt. of India.

² The coins which are described in the present paper are in the collection of the Hon. Secy. of the Govt. of India, and are in the possession of the Hon. Secy. of the Govt. of India, and are in the possession of the Hon. Secy. of the Govt. of India.

³ Proceedings of the Asiatic Society of Bengal, 1893, p. 41-42.

The find in question consisted of 145 copper coins, which were found buried in a small earthen pit, five feet below the surface, with surrounding embankments at Garhi Sill Factory, a hamlet in the Pan Division. They consisted of two distinct varieties: all of the coins were flattened but none so much worn down by usage, that the designs on most of them are barely discernible. Of the coins of these, however, sufficient remained to identify them with coins of the Indo-Syrian class. The designs show the well-known standing figure of King Kanishka, kneeling with his right hand down to the breast; the reverse shows figures of MAO = MIBO, LEP, and OABO, as seen on Kanishk coins. No trace of the legend remains; and in the absence of coins, it is impossible to be quite certain of the identity; but the resemblance of the figure on both the obverse and reverse to those on the corresponding Kanishk coins is very striking.....The whole of the reverse of the coins are not worn, and very well preserve the traces of Kanishk. They all show two standing figures, one on each side of the coin, with their arms in varying positions. There is no legend but most of them are marked with a crescent placed in varying parts of the field. Accordingly they may be distributed into the following classes and varieties.¹

These latter "Pan Division" coins were of different varieties and were classified by Dr. Harsh as follows:—

Class I.—No legend on either side, — 64 coins.

The coins of this class were of two varieties according to the position of the figures.

Class II.—With crescent on the reverse in the left top of the field, — 41 coins.

The coins of this class were of seven varieties according to the position of the figures.

Class III.—With crescent on reverse in right top of field, — 109 coins.

The coins of this class were of three varieties according to the position of the figures.

¹ *Proc. A. S. S. Soc.*, p. 10.

Group *II*.—With summit on both sides, and 187000.—13 rows.

The color of this class was almost variable according to the position of the figure.

Group *C*.—With summit on head of reverse figure.—1 color.

There last November, I saw a previous find of coins of this type in the Guangxi district in 1905 much corroborated by Mr. Walter Hiss in the *Chinese Journal of Literature and Science*, 1913.¹

The coins which I saw were found about 4 miles to the west of Fanchowang in the district of Guangxi where² close to the modern village of Pandu are the remains of an extensive but abandoned town, surrounded by the debris of a brick wall.³

The coins are described as follows:—

"In the neighborhood of this place numbers of copper coins are found, of a type different from any other known coin with a Chinese inscription, but possessing a striking resemblance to those of the Indo-Sogdiana group, more especially to the coins of Khotan. All are much worn, but the following examples represent one of the most perfect."

"The figure on the obverse and reverse is the same, but in the cut, the position of the arms has been reversed, the right hand being represented down, and the left up, whereas it is the right which should be raised, and the left down."

"The name of Sogdiana has been given these coins with as far as the facts, but it is hardly possible to look at the design in the above figure and not to identify it with those represented on the money of that race."⁴

Nine of the Pahl coins in the Indian Museum are described in Visser's Indian Catalogue of Coins in the Indian Museum⁵ and an illustration of one is given in Plate III, pp. 34. Mr. Vincent Smith notes "It is impossible to fix the date of the extremely rude coins: from Pahl and Guangxi, of which

¹ The *Chinese Journal of Literature and Science* edited by the Chinese Press at the Chinese Library, London and London Asiatic Society. Pages 1247 and 18 1852. (See Series, 1, p. 10 September, 1913.)

² *J. M. C.*, Vol. 1, pp. 94-95.

an example is shown in Plate XIV, 14. They may have been issued by rulers of Kalinga in the fourth or fifth century, and it is possible that they may have been struck only for some temple at Kalinga. All numismatists acknowledge that they exhibit a reminiscence of the characteristic Kharosthi type.¹⁴

Dr. Hoernle revealed that Kharosthi coins were not Dr. Blegen's coin that we had seen the first specimen on which Kharosthi coins had been found in the eastern Part of India. The fact of their being found near Tuti, the site of an ancient shrine and place of pilgrimage might account for it, and that as regards the present type of coin coins, "whether they were intended to pass as current coins in the ordinary sense may not be quite certain. They may perhaps mean to be used as temple offerings by pilgrims, similar to certain imitations of gold coins found in the Punjab. Finally they may have been only intended as ornaments."¹⁵

Professor Rapson also refers to the above coins.¹⁶

With regard to the above coins of the Haruka, I would note that Kharosthi coins have been recently found at different places in the Haruka district, where there is no reason to suppose that they might have been brought by pilgrims.

It is also impossible that these coins were for the purpose of ornaments, as they would probably, in that case, have been cast with some ornament, by which they could be worn.

Following the Table of Classification adopted by Dr. Hoernle, all the coins of the present list, with the exception of the unique coin shown in fig. 8 of the Plate, were numbered III - 1, which represent an extremely right type of gold "which does also represent the greater number of the coins found in the Part district.

With the exception of the two coins shown in figs. 1 and 2, the edges of all the coins are rough and, in many cases, bits of metal from the edges of the coins remain attached, as will be seen from the plan, and they do not, therefore, appear to have been in circulation. It will, therefore, appear that the site of the find was a mine, where these coins were cast.

¹⁴ *Id.*, vol. 1, pp. 44-45.

¹⁵ *Indian Coins* p. 11.

As is the case of the *solon* previously described, the present *solon* are, clearly, very rich imitations of the coinage of Kaulonia with the well known figure of the king, with his right hand extended over a circular, and holding a staff or scepter in his left hand, as the obverse, and the figure of the male *erous*-god, as indicated by the crescent, on the reverse.

There are roughly two varieties of the *solon*, *solon*, as in fig. 3, where the doubling of the figure of the god on the reverse bears some resemblance to that of the *Thasian solon*, and, secondly, as in the *solon* coin, now illustrated, in which the figure on the reverse is wearing a coat similar to that of the king on the obverse. In regard to the *solon*, also, there are two varieties, *solon*, with the *solon* shorter and turned up as in figs. 4 and 5 and with the *solon* shorter and turned up as in figs. 6 and 7 and with the *solon* shorter and turned up as in figs. 8 and 9.

The *solon* may also be roughly arranged on the basis of classification adopted by the *Hermis*, according to the position of the arms of the figure on the obverse, by which classification 147 of the *solon* have the figure of the king on the obverse with the left arm extended horizontally, as in figs. 8 to 9, and 148 of the *solon* have the figure of the king on the obverse with the left arm extended horizontally, as in figs. 10 to 11. Any such classification, however, appears to be of no value in the case of such *solon* imitations, in which the *solon* imitations would rather appear to be accidental variations in the *solon*.

The weights of the *solon*, including the two *solon* shown in fig. 1 (147.03 grs.) and fig. 2 (148.10 grs.), vary from 147.11 grs. (fig. 6) to 148.33 grs. They are, therefore, a similar type of *solon* to those found in the *Paros* district, the weights of which vary from 141 to 149 grs.²

The interest of the present *solon*, apart from the weights and fig. 2, which is of a new type, lies in the fact that it extends the area over which this class of *solon* has been found,

¹ *Mon.*, Vol. 1, pp. 14-15.

² *Mon.*, Vol. 1, 1903, p. 12.

spelled all out and superimposed on two other Chinese characters to form a *plaque* or *stamp*, found on punch-marked coins and early cast coins, and which also occurs by the sides of these marks placed side by side, as in the case of the coins on the present coin, which spelled, as I have noted with regard to those coins, would appear to have been intended to represent a *WU*.¹

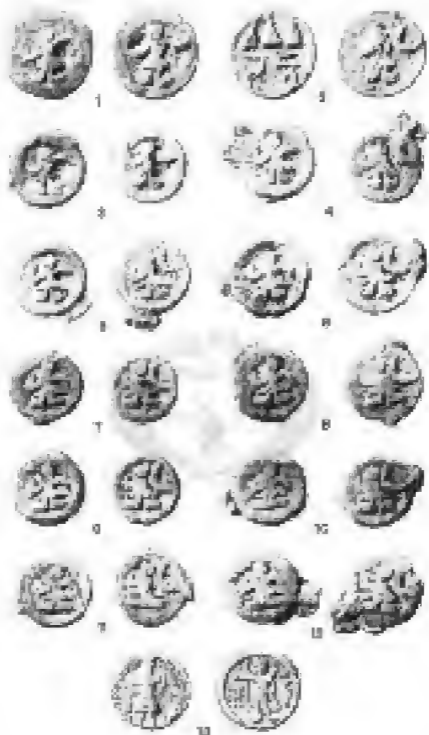
Since this paper was written, this coin has also been described by Mr. E. H. Snow in a paper which appears in the present number of this Journal.

The comparison the reverse of the remaining coins shows that they were copied from those K'ashan coins which have the figure of the Ming-yao M²O on the reverse, in which the character *tau* from the standard. A coin with this figure is given for the purpose of comparison at fig. 18 on the Plate. It is a gold coin of *tsunli* and I have not been able to obtain a cast of a copper coin of this type. In these castings the reverse is shown detached from the figure, the left side of the figure, and, to make room for it on the coin, has been suitably scaled. In the coin found in Persia, there was one coin in which the character *tau*, as in the K'ashan coin from the standard.

¹ See *Illustrated list of a Hoard of Chinese Metal Coins in Persia* (1897). By A. H. C. Wright (London: Volume I, p. 118).

Particulars of the specimens in the Coll.

Figure	Length (lines.)	Age (months)	Observations	Remarks
1	10.19	30	Figure with solid bone partly erect, & the rest curved, & the apical portion.	Figure with solid bone curved up towards the left as seen from the side of the distal end.
2	9.15	45	Three curved processes in a horizontal row: below com- mon to 5.	Similar to fig. 1.
3	7.18	50	Similar to fig. 1.	Similar to fig. 1.
4	10.15	75	Figure with solid bone curved towards the left, & the rest curved horizontally.	Figure in position curved to the left, & the rest curved horizontally as seen from the side of the distal end.
5	10.12	75	Similar to fig. 1.	Similar to fig. 4.
6	10.10	75	Similar to fig. 4, but the left portion is curved.	Distal
7	10.10	75	Figure similar to fig. 4, but the left portion is curved, & the rest curved horizontally.	Similar to fig. 4 but the left portion is curved.
8	10.10	75	Distal — — —	Distal
9	10.10	75	Distal — — —	Distal
10	10.10	75	Figure similar to fig. 4, but the left portion is curved, & the rest curved horizontally.	Distal
11	10.10	75	Distal — — —	Distal
12	10.10	75	Distal — — —	Distal



Coins minted by the Emperor of China, 1644-1661, from the collection of the Emperor of China, 1644-1661.

Fig. 10. Coins of the Emperor of China, 1644-1661.

Publication of the present paper in the Plate—continued.

Figure	Symbol (optional)	Plate (optional)	Caption	Notes
10	1000	1	<p>Analysis of Results. Comparison of results for the 1000, 100, 10, 1, and 0.1 per cent of the population of the system.</p> <p>Top Panel: 1. Analysis of results for the 1000, 100, 10, 1, and 0.1 per cent of the population of the system. The results are shown in the form of a bar chart. The y-axis is labeled "Number of results" and ranges from 0 to 100. The x-axis is labeled "Percentage of population" and ranges from 0 to 100. The bars are colored red, green, blue, and yellow. The red bar is the tallest, followed by the green bar, then the blue bar, and finally the yellow bar.</p>	<p>Note: The results for the 1000, 100, 10, 1, and 0.1 per cent of the population of the system are shown in the form of a bar chart. The y-axis is labeled "Number of results" and ranges from 0 to 100. The x-axis is labeled "Percentage of population" and ranges from 0 to 100. The bars are colored red, green, blue, and yellow. The red bar is the tallest, followed by the green bar, then the blue bar, and finally the yellow bar.</p>

III.—Notes on Indian Nemiomachos.

By R. D. BROAD, M.A.

I.—*N. (N.)* *deccanensis*—*deccanensis* TATE.

Others of this type of the *deccanensis* range of *Nemiomachos* (Plate I, No. 1) have been found in large numbers all over Northern India, but as far as we know have been found in Bengal proper. The second block of Imperial specimens in Bengal do not include a specimen of this type. A coin of this type I found in the possession of Lord Curzon, late Governor of Bengal. It was found some years ago while a bank was being excavated at Chakdigha in the Nadwara District. The find in which you can see Lord belongs to Raja Mani Lal Singh Roy of Chakdigha who presented it to Lord Curzon. I am indebted to Lord Curzon for permission to publish this coin. The specimen is remarkable for the exceptional purity of its metal. It weighs 117 grains and is a very well preserved specimen of the type of R. D. C. Atlas, page 15, No. 1 (plated) type.

II.—TATE.

Raj Bahadur Chandra Pal, Bahadur, Bahadur and Bahadur, presents a coin which is exceptionally well in shape. The specimen is a specimen of this type of the *deccanensis* type. The only known specimen of this coinage is in the collection of the Indian Museum, Calcutta. The coin is a copy of the specimen described by Mr. V. A. Smith, but on the other hand it is a much better specimen, the legends on which are clearly legible. The coin is under the right description.

1. V. A. Smith, Catalogue of Coins in the Indian Museum, Calcutta, Part I, p. 106, No. 1, Pl. XVI, No. 11.



Further East. Possibly the last name was *Nahapagua*. The legend on the reverse is "Nahapla Vagha," as I have stated in my previous notes on the subject. The metal is very impure gold.

III.—AN INDIAN PRIO-EMERALD COIN.

Large numbers of copper coins struck in imitation of the copper coins of the Great Kingdoms have been discovered in Central America. They are known as *Pastekedins*. Professor Rogers tells "Jackson Quinn" states "they have no inscription, but their type are evidently borrowed from those of the ancient Eastern Colonies of the time of Kukulka."¹ The most satisfactory information that "in the case of the gold recorded discovery of these coins, the Pastekedins, they were found in company with brass *Kapom* coins struck in the ordinary manner."² It has been suggested by the same authority that they were in circulation along with the original *Kompa* brass coins, from which they have been copied. Professor Rogers concludes his description of this class of money by saying that "in other cases they probably belong to that part of the *Kompa* period which lies between the reign of Kukulka and the end."³ Professor Rogers refers them also to the first three centuries of the Christian era. Mr. V. A. Smith in his *Catalogue of Coins in the Indian Museum, Calcutta*, states that these coins were found by the (7) Kings of Pakapa (Pak and Oropok) (7) of Benin and (11) century A.D. He says "I know, no other Numismatist has expressed his opinion about the probable date of these coins."⁴ In 1917 Mr. Hagen Sir Edward Clark and some of them sent in his examination. One of these coins though belonging to this

¹ [Probably the information.—E. P. J.]

² *Lectures on the Archaeological Survey of India*, 1913, vol. 2, 111.

³ *Ibid.*, vol. 2, page 118.

⁴ *Ibid.*

⁵ *Ibid.*, p. 14.

⁶ *Catalogue of Coins in the Indian Museum, Calcutta*, Vol. I, page 44-45 and 52-53.

[See note in first Journal by the Rev. Mr. W. H. B.—E. P. J.]

particular class of images differed considerably in this respect. On this coin we have a human figure and a crescent on one side only. The reverse has three coins ranged in a line in the upper half of the circle and an inscription consisting of two syllables in the lower. This inscription is the most important part of this die! which ought to be put to record. The inscription is "Zandā". It points us with a date which was existing as long from which the correct date of this class of coins can be deduced. In this inscription, the lower part of *da* is still without the vowel sign which is the characteristic of this letter in the seventh century. This lower form of *da* appears for the first time in North-Eastern India in the South Gya inscription of Mahisthana (H.E. 268, 555 A.D.)¹ and the Aphaid inscription of Jalyastana (H.E. 264, 551 A.D.)² The alphabet of the South Gya inscription appears to be rather too late for the sixth century and therefore that of the Aphaid inscription may be taken to be a final point. It may safely be asserted now that the Perso-Kashan coins were issued some time before the middle of the seventh century A.D., possibly in the sixth century. A detailed philological examination would beget of place here but I am sure that the chronological date will not be found very wide of the mark. The word *zandā* means "minted coin" or a "mint of four carshas".

IV — A MINT OF ALI MUHAMMAD SAJI SURNAME IN ARABIC

The collection in the possession of Sir Walter Rinder Radhakrishnan, Jagan of Patna contains some unique coins. One of them is the name of Ali Muhammad Saji of the Khilji dynasty of Delhi (cf. N. Wright, *J.M.E.*, II, page 14, No. 223). The legend in the obverse is complete and unquestioned. But instead of being round in shape, the coin is rectangular. So far as our knowledge goes rectangular coins were issued only by the

¹ *Epigraph. Indica*, Descriptions, p. 274.

² *ibid.*, p. 228.



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Alam kings of Alam who minted both gold and silver in this particular shape. The other Alam coins have Alam legends (both script and language). But later on, Ghazni language and Ghazni script took the place of Alam with the falsification of these Alam pieces. Alam legends were probably used for the first time on the coins of Mahmud or Dhamoth Dikka (V. A. Smith, *ICG*, Vol. I, page 485). But the original shape was retained till the annexation of the kingdom by the Delhi. The gold coin of Alauddin Mahmud Shah probably changed its shape when it came to dominion and was struck by the Alam kings. The striking similarity in the reverse only suggests the name *Rajshahmudra* (i. e. *Raja* = *Raj* + *Shah* = *Shahmudra*). No piece of the Alam dynasty has this name. The only piece was coined in Alam and who has the name *Raj* is Rajshahmudra of the Turk dynasty of Raj. The son, Hosh of Bahadur, crowned himself "the Raj king", who was the younger brother of *Rajmudra*. *Rajshah* was given a portion of the kingdom of Kach when it was in the days of *Rajmudra* in order to appease him when some evil came in his hand. Only one coin of this prince is known which has been described by me (Journal and Proceedings of the ASI, Vol. VII, page 49). This coin was issued in A.D. 1315-1316 A.D. and like all coins of Kach kings is oval in shape. The name too is *Rajshahmudra*, and was *Rajshahmudra*. It is quite probable, however, that for a time *Rajshah* retained the Alam form of coins. The name may have been changed on account of the small size of the coin. So far as is known no other *Mudra* coin has been struck by Kach or Alam kings.

V.—*Great Coins of Gujarat with Mirans* (Jais) or *Paras*.

Like No. II this coin also belongs to the Bahadur Ruler Udaya Jais of Par. Gold coins of the independent Sultan of Bengal are extremely rare. This coin is an exact copy of the

(This is not exact. The *Mudra* (legend) copy of the same is the 1. 2. 3. 4. (Mudra) and 1. 2. 3. 4. (Mudra) = 1. 2. 3. 4. (Mudra).

(7) L. M. C., Vol. II, 453. No mint, var. D. Evident the mint mark has been added in the same place. 164 A.D.

(8) Only one silver coin of the Satavahana from the mint of Chouva was described by E. Thomas in his *Chronicle of Puthur Kings of Teluk*, where the name of the mint is given Chouva.¹ The coin contains inscriptions that give no clue as to the particular local name of the spot. The British Museum contains three coins found in 188 A.D. from the mint of Chouva. This from the collection of Umanagudi, the Hindi equivalent of the ancient Chouva-dhara.²

(9) The coin of the Satavahana is notable for its style of inscribed script. The coins of this Satavahana from the Satavahana generally have square dies. This is the only known coin with a die of any other shape.

¹ *Chronicle of the Puthur Kings of Teluk*, p. 453, No. 453.

² Examples from Puthur Kings of Teluk, p. 453, No. 453, *PL. IV*, p. 57, Nos. 100-102.

IV.—Statues of Two Śāśānaka Emperors (483-469 B. C.)

By K. P. Jaisankar.

Since the foundation of this Journal many unworked problems of the pre-Mauryan period have been partially or wholly solved on its pages, and I am glad to get a fresh opportunity to attempt once again to add to the known history of that period. The discovery of a century back, viz., of Patna, known as Patna, two colossal statues, according to tradition, was held in the rock of Patna City. One of them, which was still embedded in the original site, Barhaman had taken out and removed, about 1814. The other he carried from the bed of the Ganges to which it had been dedicated by the emperor.¹ He did not see the third figure. Subsequently the two figures recovered by Barhaman were to have come in the possession of one Dr. Tytler, whose brother, in 1860, presented them to the Asiatic Society of Bengal. There they lay neglected for half a century till the fall of 1881, when J. D. B. Wright brought them to the notice of the late Sir Alexander Cunningham, the then Director General of the Archaeological Survey of India. About the year 1882 they were removed to the Indian Museum, Calcutta, where they are at present installed on raised pedestals in the Bhadral gallery. The third statue was found by Cunningham near the old well called the "Agastya Kuan" in the rock of Patna City. There, mounted with a new head it was being worshipped in the day as *Yama-Mat* by the villagers. It is possible that the statue is still situated in the neighbourhood of the Agastya Kuan.

¹ Dr. V. S. Jackson, Principal of St. Xavier's College, who is writing Barhaman's General History, has all specimens in the museum. The statue recovered by him passed from the hands of Dr. Jackson to Captain Forbes in 1814.

General Pennington was pleasantly attracted to the entire writing to their highly glibly jotted (put up to their eyes "Mangrove"). He, however, realized their article significance as a great event, he is describing them in Vol. XV. of his *Archaeological Survey Report* (pp. 2-25) concerned up with this work.

"The many additions and the rules well digested reports of the figures are well organized, and data for them a high place amongst the best specimens of early history are."¹¹

Though discovered in 1918 or 1919, the steles have been rarely discussed since the 1910s. It was in the month of January last that meticulously examined the inscriptions on the steles and found them to establish the identity of the steles. They represent two emperors of the Eastern Han dynasty, one of whom, Hsiao-yen (145-167 B.C.), was the founder of Peking, and the other, the great emperor Kung-Yueh (111-125 B.C.).

During the time of Cunningham we were prevented the immigration on the steamer. And probably they could not have been surprised by me, but for the following reason. In January last a label prepared for the newly-discovered female ("Murgas") statue, now at the Palace Museum, illustrated by me, and I took the title *Fabrizio* (i.e. the female of *Tafels*, a bird-god). Now the conventional representation of *Tafels* and *Tafels* in Indian art is marked with such nose and related characteristics. The new female (*Murgas*) statue, on the other hand, is the figure of a handsome Jule-Ayax woman, distinguished from the classical (*Murgas*) by rounded side and lower body. I attributed to the sculptor the intended

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

[illegible]

the best elegant figure, when upon the pedestal of the two Palma statues in the Indian Museum was cited to that they were described by Cunningham as Yishuk on the authority of the inscriptions on them. This made me desist of transcribing these inscriptions. Copies of these inscriptions prepared for the Indian Museum seemed to have arrived at the time. These inscriptions were gradually written, being badly taken on single sheets, yet they sufficiently showed that the alleged "Yishuk" was in neither inscription, a view in which the Hon'ble Mr. Webb, Vice-President of the Society, agreed with me (see account I stored the inscriptions to him). The letters, however, which Cunningham had declared to be later than Acha, presented to me a wonderful problem. They did not fully tally with characters of any period yet known to Indian Epigraphy. With one letter, or, at first sight appeared to belong to a language, all others differed from more or less than the oldest known Indian characters. The alphabet was an untried sort of ten letters, afterwards identified as *hi, sy, e* and *a*, appeared to me to be new forms. To them value could be assigned only on assuming that to be identical of such Indian letters as which the latter can be traced back on principles of epigraphic evolution. I reserved at a tentative writing and deferred final judgment for a few days until I went to Calcutta, which I had to visit on business, to reach the end of the same month. I utilized that opportunity and examined the inscriptions on the statues during my spare time in Calcutta on six different days.

The inscriptions are on the back of the seat just below the shoulders on the back of each statue (see photograph D). It seems that the artist thought it probable to set to seal the knicks into the hole. After a long wrestling I came to the conclusion that the letters had been carved before the parallel lines to denote ribs on the seat were chiselled. I consulted Mr. Green Bay, Lecturer in Indian Art in the University of Calcutta, on the point, and he confirmed my view. The following have remained imprinted the letters. Over the letters they have been

very distinctly marked; while the apex of the lower loop, on the front of the letter, has not been transferred with the original stroke of the letter being separately written and kept separate.

I had the impression of such irregularities being due to the courtesy of Mr. D. K. Bamberger, the officer in charge of the philatelic section of the Museum. My reading is based on three impressions and marked from the same letter inserted in the stamp.

The inscription on the stamp with the head on (Figure A) is as follows:—

Stamps with obverse.

The stamp *ACHG* is larger than others, as if they were put in capitals. The first two *Stgs* is grouped separately to make one word. *ACHG* again is grouped separately. The first letter is taken to be *dh*. The spread projection of the top line as it appears in Figure B was not present here. That is a later evolution. The letter in our inscription is written in three strokes, the first being set and taking all the weight, the left-hand and the right-hand strokes being then drawn independently of the top line, while the middle *dh* tends to be done in two strokes (cf. Biber's Table 33, line 31, column VI., and the Bamberger book). The letters *dh* were then written in the following way which led to the introduction of the upper projection (the right-hand vertical line was drawn first and then an even finish commencing over the top of the left-hand line (the rest of the letter was completed). The point was to clearly follow by a subscript to the *dh* in the Bamberger plate (J.E.B.B., 1917) where the two dimensions appear. In the attempt to draw the top line and the left-hand line together, the initial and bottom points spread apart. One can verify this by attempting to produce the letter with care on the principle of the Bamberger *dh*. One three-stroke letter in the stamp is then also in evidence. It is indeed not possible to make it as any other letter (Plate B).

The peculiarity of the second letter, *y*, consists in that it is composed of two lines, a left-hand line projecting over a hook, and then a right-hand, slightly curved line drawn from top to bottom. The median line on the other hand is made up of two equal and symmetrical parts as it begins to be written in two strokes, e.g. at Jaugada, Katali and Bhalpur. The second strokes still linger at Bhajjipala.

The third letter, *a*, would be recognised at once by epigraphists to be an old form. It may only point out that the two strokes which are so widely apart in our living, final *a* combine and by slow thickening and becoming a two-stroke letter in Jaugada's type, e.g. at Katali, Jaugada and Bhalpur.

The fourth letter, *ab*, has a special feature in being produced thus being produced independently of the lower body. The letter is composed of three strokes—designated thus the *Archa* as it made up of only two strokes, the straight line and the line diagonally down without lifting off the pen. The only exception is where *Archa* with horizontal equivalent of *Archa* which is the correct approach to that of in the whole range of Indian epigraphy. The final letter, *ab*, is one stroke—consists of three strokes, *Archa* the straight line is a horizontal acquisition. The sixth character, *ay* is again composed of three strokes as equivalent of the *Archa*. In similarity with *Archa* is more apparent than real *a* for letters are really two-stroke letters.

The penultimate letter is done in three strokes, two lines drawn down from one point and a horizontal joining the two. It is a new form, and assuming a permanent identity to the *Archa* above letter may only be superior to the latter, the other two possible cases of *y* and *t* being excluded by their usual occurrence in the inscription¹. Once again the *Archa* letter [ai] is much more—designed to form—than this *ai*, the former being written in only two strokes—a curve and a straight line. The Bhajjipala *ai* [Bhalpur *ai*, *ai*, drawn apart down] is a compromise between our *ai* and the *Archa*. There the strokes

¹ The same being a record of the text which characterizes it.

are still there but the right-hand line begins to curve. The original form still survives in the Achaian group though with a distinct tendency to a two-stroke form.

The two strokes still more original and well identified, was a matter of some time. A long perpendicular line is drawn first and then by Hand 2, when the middle two bowls are added in two separate strokes. At first sight one would be inclined to take this as a fourth century (A.C.) form, except that the direction of script and the lower bowls (together with the number of strokes) would exclude this proposal. It is radically different from J. 22, we follow the method of preserving an earlier form, as various palaeographic considerations leave the ancestry of the Achaian (Hübner, 31, II) and Rhodopean (Hübner, 37, XIV) in doubt. The pen-stroke has been constructed in the later, the upper portion totally disappearing and the lower still remaining longer than the initial left. The legs, again, tend to hang down, while they hang up in the Salmata form.

In all three cases we find the Achaian script having reached a stage which is in much less motion than the Salmata form. They are much closer, as to shape, to an impression, they are freer than as compared with our letters. The degree of evolutionary development can be traced and the Achaian is nearly the same as appears the Achaian and its predecessor.

Coming to the palaeography of the second inscription, the first letter is a new form. I was first inclined to take it as an older form of the Dr. Hübner, when I searched about the form, discovered on the rock a two-stroke 'line from the above joint spreads to the left-hand stroke. The line here is thin but the impression is not repeated so infrequently. It is equally, or even, possible that the letter is a dental α . The lower bowls only on the level of the line of the letters and this one turn spreads. The right-hand line is supported by a small ridge on the rock; it is therefore part of the next letter. The corresponding upper bowl is a fork. The whole group is composed

¹ The end motion of the work beyond the line is produced by a weak stroke with a short stroke.

of three strokes from the back descending with the lower line, then the reverse commencing at the above point and ending by the turning of the horizontal line at the lower corner, and, finally, the upper stroke above the others. In Aśoka's alphabet both dental and cerebral *h's* are produced in two strokes, and the middle stroke seems to be straight.

The second letter is made up of three distinct strokes: the right-hand, the base, and the left-hand lines. The right-hand line descends from top to bottom and the left-hand one begins from the top, i.e., it has the composition of *y* and *g* or *h*. The left-hand line is a stroke shorter than the right-hand one. The dental groups, except the *ḍ* and *ṇ*, are produced in one stroke, the left-hand and becoming short. The other four pendants (tail and end) appear at *Palhana*, *Maṭṭha* and *Maṭṭhaṅgaṇḍa*. The left-hand line becomes straight still by their pendants. The third letter, *ḥ*, again, has one stroke feature. The body is formed of four lines, which become round or hardly disappear in Aśoka's time. The back is not later shown within the quadrilateral and has a tail to the right. In the Maṭṭha the letter itself is already fat and the letter *ḥ* seems much wider in shape, leaving the curve.

The fourth letter (*ṣ*) consists of three parts, two making up the top and one, the top vertical bar, put on separately. At Aśoka and later *ṣ*, on the other hand, are only two-stroke forms. One letter has a twisted descendant in the Kharoṣṭhi (Bühler, 53, III), but that also has the mark of time in being a two-stroke figure. The next one, *ṣ*, is a combination of two identical, curvilinear forms, a straight base, and finally a vertical line above the body. The Aśoka's becomes completely round and with the vertical line a two-stroke character. The form nearest to our letter is preserved in a *Śaṅṣipada* variety (Bühler, 55, XII). The other form appears at *Maṭṭha*, *Maṭṭhaṅgaṇḍa* and *Maṭṭhaṅgaṇḍa*, but there the curve is much more long disappeared and a straight line takes its place. The short character, *ṣ*, is like the dental form. The next one, *ṣ*, is, as in the first inscription, drawn in three strokes. The last letter, *ṣ*, is



On the ground of the



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again often in form down in three blocks. In the Ashoka letters one sees the Dahi letter is written in present form all the time and later was gradually bent to its characteristic directions.

The complete inscription I read:

Ṛṣa-Ṭhina¹ Tapa² Maṇḍi.

I may have taken a shot which seems to me after the above analysis. It is probable, I should say, very probable, that the post-Mauryan letter there has been a two-folded branch of writing descended from an earlier common ancestor, one of which became the Imperial script under the Mauryas, while the other represented by our present letters is the fifth century B.C. given rise to the Gandhari, Mathura, Pāṭhān and Haddapuri variations. The variations in contemporary writings of post-Mauryan period are really variations in basic principles, and it is difficult to draw them all from a common ancestor of the third century B.C.³

It is certain that the inscriptions are contemporary with the statues; in fact, the statue had been installed before the inscriptions were given the finishing touches. Again, the public claims that the statue comes to post-Mauryan. The public never agrees on post-Mauryan monuments while it is generally found on Mauryan works. Mr. von Zos, *Enciclopedia Hinduica* de la Universidad de Columbia, to whom I showed the statue without disclosing to him the date of the inscriptions, judged them on art considerations to be post-Mauryan. The opinion of Mr. Zos, who has received his training in Cambridge and has made a special study of Mauryan art, carries weight. But in my note on the evidence of the

¹ Or, *Ṭhapa*.

² Or, *Ṭhāṭhā* in the latter would be a not unusual addition as seen in a part of Mathura.

³ Or, *Ṭhā*.

⁴ It is not difficult to draw both variants of a script which practically are by different names. It may be that the two variants have the same

gates, the figures and the inscriptions suggest to later than the Momoyama times. We know, however, the script of the Momoyama times. And the script on the statues is not that. It is rather in almost such detail. The statues therefore must be earlier in age than Asada's period.

Now, we shall learn their age definitely by establishing the historical identity of the system and by recalling to our mind the Hindu custom revealed by Hama¹ of giving statues to departed ancestors even after the decline of the last King.

The translation of the inscription on statue A (Shige AC810) (shigejisho) will be "The Buddhist Kingdom of Awa, deep (in) the Over-Realm of the Land² [or, Realm]."³ Shige takes adjective nouns only in Tokuji's version, reading "Overland land" (land, "country").

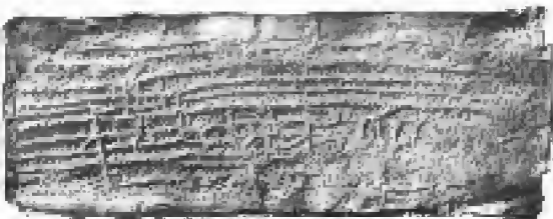
The translation of the second inscription (Shige AC811) will be "Of complete empire (dominion), VAST & KANDOU."⁴ Whether the first letter is *kan* or *kan*, the meaning would not change. Nor would the Kanji's extension "Vast" be altered whether we read *kan* (kan) *Fuku* or *Fuku*. As to date, it contains the (archaic) form *Shige* (Shige) meaning "world," though not necessarily, change *Shige* (Shige) (Shige) (Shige) "of complete region," i. e., "Possessor of the whole region" (cf. *Shige* (Shige), page 208, for *Shige* in the sense of empire or region to be governed).

In the Fushimi version, the Sukunashiki kings of Fuku⁵ are born *Kanda* (Fushimi). As I have already pointed out, Fushimi is an imperial title⁶ and not part of the name Noda (Fushimi) according to the Taira, Sukunashiki and Matsuyama (the son of Uda) (Uda) in the Taira). The Shige (10. 3. 2) with Noda (Fushimi) "son of Aja"⁷

¹ See below.

² The Shige, page 208, also Shige (Shige) mentioned with Fuku. The name of Fuku (10) this translation is Shige (10). The Shige (10) version is that Shige (10) the same (Shige) in this name is Shige (10) of Shige (10).

³ See below, p. 1, 10.



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(Shenoy, 2001; and Shenoy and Bhattacharya, 2001)

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[*āyay*]*, and in the preceding line in place of *āyayā* it gives *āyā*.[†] Nasid-Vardhana means who is the Pradyota list of the Arvesti Kings, which means, as already pointed out in an earlier paper,[‡] that Nasid-Vardhana succeeded to the throne of Arvesti (supposedly Ujjain) as well. There his father again is called *āyā's* and *āyā* by the Tapa, Bakhshānā and Yāhā (see first by Pargiter, 19) and the latter is explicitly stated in an old writing (dated 1289, Bakhshānā; Wilson No. 21; Pargiter, 19, no. 25) of the Mahāya to have been a Śāhīrōshīa. Hence there is no doubt that Nasid's father is called both *āyā* and *āyayā* by the Parsians. Both these names mean "the King".

The Tapa gives a variant of Nasid's name in its Arvesti list. It calls him *Fardā-Fardōsh* instead of *Nasid-Fardōsh*. Now the Pradyoti form of *Fardā* would be *Fardī* and *Fardī* that it ought to be *Fardā* and not *Fardī* is now proved by one inscription. Difference of a vowel-mark produced in 5,600 years of manuscript writing is marvellous! Is that our inscriptions reduce the value of the Persian record, or historical materials, to a very great degree by overlooking of their variant details. The forms of names which I had regarded as corrupt (e.g. *Fardā*) turn out to be based on real history. The Turkish legends also show that different Parsians drew upon independent data.

Nasid is (also) known as called *Fardā*. Northern Bakhshānā [see list as *Fardā* and his son (Pānānā) *Mah-i-Nandā* or *Mah-i-Nandā*], as *Mah-i-Fardā*! The latter could be, Kānān, and his father is "the Nasid"! Kānān's inscription has the happy

* Cf. Pānānā, IV, 1, 108. The "Nasid" spring contains many proper names most of which *āyā* seems to be one. Its only date yet observed is limited to the manuscript which is an inscription, later on 24-25 Pers.

† *āyāyāyā āyā āyā* (*āyāyā*)[†] is also to be read as *āyā*. Cf. also Pānānā Pargiter's *Iran*, p. 12.

‡ *āyāyāyā*, in Wilson 20-21.

§ *āyāyā*, probably, the Mahāya *āyāyāyā* *āyāyā* in the Pradyoti list.

¶ *āyāyāyā*, 1, 108-109.

‡ *āyāyā*, 108.



Fig. 1. Figure of a woman



Fig. 2. Figure of a woman (side view)

they were gods. The moment he is going to do something there, the Emperor, called the "Dewa-Emishi," ("the Emperor of their Majesty's Court") orders and says to them, even the figures were not of gods but of sovereigns, the sovereigns of Asuka. It was necessary to respect them but not to bow to them (Ch. 18). Because of this generation's exceptional character of reverence and the Emperor later has a study of them in order. This makes Shōwa suspect that the last statue was of his own father and he gets for question: "Do people give statues living things?" The reply was "No, only to deposed ones". Shōwa feels the truth and is struck with grief. At that moment the royal ladies appear on the scene with the Prime Minister who all together to see how the new statue has been installed. The statues contemplated here are portraits of emperors, realists, the similarity between them and Utsunomiya is noted by the Emperor, and Utsunomiya is surprised by the Prime Minister to his shame of the late king and not with speech.

"The Statue" by Shōwa then gives information regarding a custom of maintaining a royal gallery of portrait statues. The portraits of several generations of the early Shintō-Emperors at Nara are now installed in the light of Shōwa. The Yamato-Emperors Shōwa is explained. Some of them, discovered negative, reduce the existence of a temporal human modelled by Shōwa. When the foundation of this capital and before the Nara-Emperors there had been five kings of the Soga-Emperors dynasty who ruled. Probably the last one did not get a statue from the Nara-Emperors (Nara-Emperors). Four statues at least, therefore, must have been the group. It is possible to tell me by the death of one figure here.

King Utsunomiya, the founder of this capital, had, according to the Emperor, a disfigurement. He was even of the type but then was installed according to Emperor. Some details might, but the Emperor was. He was on the occasion of the statue, a fact is right.

* J. J. L. L., I, 189, 189-2.

His son, the legendary Nandi, was broader and sturdier and evidently taller by a few inches than his father. For the same reason and because the same was given by parents probably owing to the great physical strength of the prince, his powerful, iron physique is evident from the statue.

The initial date of Udaya- δ ja is 495 B.C. and the initial date of Nandi, 440 B.C.¹ The final date of Udaya- δ ja, is that of the Buddhist date, '447 B.C. and according to the Puranic, 445 B.C., and that of Nandi, 400 B.C. according to the Puranic. The date of the statue may, therefore, be fixed circa 447-440 B.C. in the case of statue A and circa 400 B.C. in the case of B.

A little digression may be permitted here to sum up the Udaya- δ ja and Nandi historical data furnished by the Sanskrit and Chinese sources. In writing my paper on the Maurya-Buddhist chronology I had to record that the

Chinese chronology, which is the chronology of Ashoka, placed Udaya's reign after the house of Piliwa in the Maurya chapter (J. B. O. B. I, 500).² I could not understand then why it did so and thought that there was a case of difference between the Puranic and Chinese data, for I had taken Nandi (Nanda) Vardhana to have been the conqueror of the eastern kingdom of Avanti according to the Puranic. I would have seen the agreement between the Puranic and Chinese data, if I at that time imagined the identity of δ ja with Udaya, for the Puranic, as is now clear, places δ ja the Sakinidhi in the end of the Avanti list. We must now take it as a fact that Udaya was the king who conquered Avanti and entered the empire of Magadha from Dravida to the Andhra Sea. Magadha became without a rival by beating Avanti which had been ever challenging Magadha for unity & empire.³

The line of Padyota ended with Vishakhagupta who should be regarded as identical with Ajata/Kugaleva. The latter,

¹ J. B. O. B. I, 49, 503.

² J. B. O. B. I, 503.



140. No. 140.

Female statue, Tamarite and her
are seated in (plated).



141. No. 141.

Male statue, Tamarite and her
and seated in (plated).

according to *Relación* and the *Encomenderos*, was the second son of *Pacheco* and according to the *Nahuatl* sources, married *Pachka* (J.B.O.R.S., I, 149-150).

The date of the death of *Amosco* is here suggested above the twelfth year of *Utlagla* (from 431 B.C.), for the *Pocahua* give 81 years to *Aja* in *Amosco* and 83 years to *Utlagla* in *Magallán*. This, of course, might give 76 years to *Pachka* and his brother, *Vitlakaytla*, for *Pachka* according to the *Relación* chronology, since is the third in the fifth year of *Ajtematlatl* (J.B.O.R.S., I, 149) and the interval between the birth year of *Ajtematlatl* and the twelfth of *Utlagla* is of 76 years (J.B.O.R.S., I, 145). Now the reign-periods attributed to *Pachka* and *Vitlakaytla* in the *Forster* make up exactly $(24+50)$ 74 years. (Forster: *Pocahua*, page 16.) Against this the *Relación* chronology, however, gives only 83 or 64 years,² which either denotes a one year's intervention of *Vitlakaytla* before his death or *Utlagla* of *Magallán*, or a mistake made by counting the given 83 years from the year of accession of *Utlagla* in *Magallán* instead of in *Amosco*.

It seems that by the continuation of the *Amosco* list when the fall of his dynasty the *Pocahua* imply that the sovereign ruling of the *Amosco* kingdom was maintained by *Aja-Utlagla* for the rest of his life and up to the 50th year by his son *Mandi*. Otherwise, there would be no sense in the absence of the *Pocahua* record.³

Under *Mandi* a second capital seems to have been established across the *Guajal* at *Yallik*, the old capital under the dominion of the *Lochobaria*. He is described by *Tenochtitlan* as ruling at *Yallik* and as the king of *Yallik*. The *Matl-Nyala* of the full reign

¹ J.B.O.R.S., I, 149.

² The *Maya* seems to give a definite support to *Ajtematlatl* by his "43 years", while the *Lochobaria* probably by the new *Utlagla* 21140 89 (see *Pocahua*, p. 16). Both rules of the *Maya* (*Pocahua*, p. 40) may easily fit after the 83 years for *Vitlakaytla* himself after *Mandi* (the new list "72nd" including the last *Utlagla* (J.B.O.R.S., I, 145).

except old walls are laid open, but nothing has been discovered to indicate large or magnified bird-hugs. In the Sengas, opposite to the entrance where the long *Tigrids* were images lying by the water's edge, other shrines are to be found. It has represented a male standing with two arms outstretched, by the arms and legs have been broken. The face slightly protruded. It is partly of a natural size, and very strongly and differs from any Hindu image that I have seen in being completely bearded, and not marked or colored with its Hindu paint according to the Hindu form, although has been cut. On the back part of the neck, which points round the bust, are some letters which I have not been able to have deciphered, and the work differed to that of the rest of the sculptures previous. The sculptures employed in being this image is my least interest as that it had been cut just a few years from a Hindu on the south side of the entrance, which had been intended for an object of worship, but that a great fire having happened under the stone it was removed, the people were afraid and burnt it to keep the sacred place. They also informed me that in the year 1811 the feet of similar images projected from the ground, but then they were again Mr. Buxton has removed it. On going to the place I could not find it there, but have a small building of brick, perhaps 20 or 30 feet in length, but most of the materials have been removed. On digging I found the image to be exactly similar to that which I found in the 1811, but somewhat larger. The feet are broken, and some part of the trunk remains, but the head has been removed. On the right side of the statue is a small figure which seems intended to represent a *Tigrid* killed. This is an image of the *Tam* or people of India, but is not superior to the image, but like resemblance to some person one of whom is represented in the *Deutung* No. 118—I rather suppose that this image has been intended as an offering to the temple, but to represent the sacrifice on some God, whose image has been destroyed. In the front of the image has been represented with the inscription on the middle, that of the legend is truly English.

There is no doubt that the statue described as above, by "chown." Buchanan are the same which are below as today. The distance to the right shoulder of the statue of *Nandi* which Buchanan and Cunningham took to have represented of "a *Tigrid* killed by" or "slayed" is by no means clear owing to confusion. I could not trace to a distance as to what it was. Mr. Buchanan considered it very doubtful to have been a stone. It was a stone, but the idea that stone-holding denotes something allied to

mean new design. Carefully enough I found inadvertency in a painting copied from a print in the house of Sir John Woodville a piece looking a closer on his abilities, as when a lady, possibly his queen, is presenting before us a tray. It is evidently the king in the *Flower of the East*, his two wives are seated on thrones.¹ There are more also like two considerations the less practice of copying shown in a sketch referred to by Dr. Boucher, and which shows this acknowledged by Khamrula's inscription, and also according to some other evidence which his V. Smith has not yet published (J.E.A.S., 1912, p. 146).

The statues are made of Khamrula evidence which was added later by Smith in making his evidence. The statues are movable, not in the sense. Aja's legs have been removed in the most ugly style of restoration.

They, as already stated, have a high seat showing petals.

Below the form of the evidence of these statues
 Fullish and its seat change our view on the origin of this
 angle. re-called "Mahayana" petals. Before the

discovery of these statues I had already come across a piece of evidence which had greatly shaken my belief in the current archaeological theory which regarded the art particularly in the domain of pre-Mahayana Buddhism in Persia. My friend Hjalmar (now Kai) Holmström, during Charles Ege's time now back showed me in his private collection a movable piece which is generally known as 'Vajra' (thunderbolt) with the petals. That considerably pointed to an Indian origin of the petals coming down and developed from the art of pre-kintar's time when petals were devoted to such significance to his memory. That really destroyed the theory in my mind. Thus I concluded the petals on the sculptures of the higher type, now at the Indian Museum. The last evidence was given in the shape of these statues which

¹ Some of the petals are in the same way given in the Mahayana style. The petals are, however, in a different position of the body. In a painting of Mahayana Buddhism a figure is held in a different position (see Plate III). Some of the petals are in the same way given in the Mahayana style. The petals are, however, in a different position of the body. In a painting of Mahayana Buddhism a figure is held in a different position (see Plate III).

every the sculpture comes back from the date alleged for its import from Persia. The style of the art, in my opinion, is in keeping to the art of Dravidian India, which shaped the polished metal work not in Persia.

The general vigour and outline of the statue makes one assign a pre-Mahayan period to the monument. The decadence which marks the imperial art of Aśoka does not even begin to be felt here. Mr. Sen had no thought of being in factoring there completely of "Pre-Mahayan? Without doubt". Yet the statue gives a previous history of the art of the Indian sculptor.

A point of importance to the strategy of the artist is **Stature** as there the work in the royal garden or garden **Endurance** of hanging on the back, down to the back. It **Endure** art. In fact, it seems to me, on the principle of **disposition**. This too and the perfect beauty of the sculpture with a conventional representation of life which is found on the back of life, gives a previous history of his art extending back to some centuries. Mr. Sen has who have up situation in the conventional back but given some in the past history of the sculptor's art in the country.

Notable in the two statues show two different kinds, though of the same school. On the one of the figure there is a weight which is in the work in sculpture of King of Bhaktar, perhaps. On the one of the one there is an ornament with mouth of a figure and with goldsmith's design of work. The one of the one shows. On the figure there is an upper garment, middle, and beneath it there is a conventional to be of a figure and work, as is evident by the line at the waist and the movement of the hand. These two garments are mentioned in Vedic literature, e. g. in *Coronation ceremony*. The overgarment is fastened at the waist by a girdle that is a knot, hanging down in front is an elaborate loop and tassel work. The overgarment has got an embroidered neck beneath which passes a cord which is tied behind. The embroidered neck has two different designs in the two statues. There is a studied

attempts to show the feet well made it here by making the gown shorter at the front than at the back. The construction of skirt and girdle in drappling have been told by and with sufficient and occasional references to the use of above, is probably explained by a view of the fact that while in many Hindu kings took all their wives and their feet were objects of reverence by convention. The ornament of the feet (they are painted only) is one entirely in the most monumental from the sculptor's point of view. It is not in unison with the rest of the work, falling far too inferior. Thus the ornament of the feet belittles an earlier style of ornament and design in art! The artists have succeeded on the whole in producing the effect of majesty with marvellous skill.

As historic monuments they are not only the most important remains in India but have to be placed amongst the important places of the world.



What has come to be known as the "Edinburgh" image was discovered by accident on the back of the Chicago mail train on the 18th October, 1917. The man standing by described as Walter Tupper Hiss Elwood, known as Edinburgh, Edwin Tassell, which tale is the Malabar Thane is the unit of Farm City. It appears that owing to removal of the floor brick at this place a configuration of a square block of stone had been dislodged and piled high up against the slope, which attracted the attention of Mahomed Gani Saigal, Mahomed and joined along Ghulam Rasul, son of Mahomed Gani Saigal, Mahomed Abdul Allah Ghulam Hakeemullah. Fortunately for all concerned, the young man proceeded to remove away the work from this proceeding Mr. participating that the stone might prove to be an valuable for domestic purpose. Instead of this it was however apparent that the portion now removed was mainly part of a pedestal which, being followed up, led to the discovery of a complete and fairly large-sized statue, which was at first raised and set up over and set up where it had lay. Thereafter it is alleged to have been removed by unauthorised persons to a spot some few hundred yards further up the stream. Here it was again set up, the time under a canopy supported on four larches, which was at quickly erected with the character of an incipient shrine, that remains mostly but have facilitated people the mistake notion that the figure was a Hindu deity before the fact of the discovery was brought to the notice of any local Police, who, however, reported it in due course to the police quarter. It is to Professor Ramadhar of Patna College that the second notice are indicated by bringing the fact

in action. Hearing of the matter from a student in the College, this enthusiastic antiquarian reported it to the Honorable Mr. Walsh, Member of the House of Assembly and President of the Public Museum, Curator. Mr. Walsh proceeded without delay to inspect the bed-rock and the statue itself, permitting the writer to accompany him, when the importance of the find was again fully proved. By good fortune it was easy to show that the figure was merely an attendant, bearing a shield, not then clearly a member of the Hindu pantheon, nor entitled to worship of any kind by any community; and the character finally suggestive of one which Mr. Walsh proceeded to take towards the treasury at notice of the damage, brought it to safety and triumph within the walls of the Public Museum before the close of the year. There let us hope that, in very long years, he will look on an imitation which skilled workers in India are constituting for public view.

As has already been mentioned, the image is that of a female seated—kneeling or standing on some living or royal figure, upon whose proper right the present statue must have stood. It is life-size, measuring 5 ft. 2½ in. from the highest point of the head to the top of the pedestal, which itself has a height of 1 ft. 9½ in., and is so close to rest as almost to give, with a measurement of 1 ft. 5 in. a side. The pedestal is a roughly dressed and roughened block, which presumably fixed into a socket in some large step or other solid basement, where it would yet have met the eyes in the normal setting; and the angles are now slightly damaged, except the left-side back. Both it and the statue it supports are cut out of a single piece of speckled Chunar sandstone, bearing the high polish assigned, in the present state of our knowledge, exclusively to the Mughal Period of Indian History. This admirable polish extended originally over the entire surface of the statue, but portions are now sadly abraded, with a rough deposit of debris on which, likewise, the fact is a considerable extent. The portions missing must show at present are the right side of the face, the left shoulder, the right arm and thigh, and portions of



THE VENKATESWARA TEMPLE

the back where the latter is not draped; in all of which positions we find that prevailing lightly, and brilliantly, burnished surface which, as far as is now known, was but the Assyrian sculptor's best way of enabling to produce on this stone material.

Students of Indian art are aware of the fact that, with very few exceptions indeed, sculptured representations in this country take the form of reliefs. Sometimes we find low reliefs, more commonly high; but almost always the back of the figure is engaged in some kind of background, which, in the case of round images, is frequently the reverse itself. In other instances a question of spatial interest is such that, in the case of the Nilagauri image, the figure is sculptured entirely in the round, a circumstance which necessitates it at once with that relief but important group represented by the two standing figures from Palan and the huge female figure from Damagur, now in the British Museum at Calcutta, and the disfigured Perikara image at Mexico; all of which are assignable only to the earliest period. The same detail enables us to study the drapery and the relief, and to gauge the sculptor's progress, a modeler, in some advantages than could have been done in the case of an engaged figure in relief.

The drapery is interesting and reminiscent of the drapery on other very early statues and on early Assyrian figures. The garment, which is apparently in one piece, is thin and clinging, though these qualities are better remembered by the artist in fashioning the front of the image than in his treatment of the adjacent back. It is more draped round the legs (bust-like), being gathered into elaborate folds in front which, caught in one long loop, fall generally to the feet. The left hip shows some kind of knot from which one end of the costume is then drawn up diagonally across the back to be caught in the fold of the right sleeve, whence it falls, as that with trailing folds, to the ground, leaving the upper portion of the body quite unobscured.

Aspecting the figure more as a decorative and highly decorative piece of the temple, spanning naturally and gracefully over

the hips, but gathered in a single rope in front, which passes through two opposed and flaring bell-shaped buttons disposed on either side of the central golden field's decorated chain. These buttons are very precious even made of gold, but the central strands of the girdle are composed of flat turquoise, decoration of semi-precious stones, like agate or corallium, separated each from each by two round beads: both these small round buttons being composed of one with in our circumstances is early also in India. Indeed this beautiful and effective ornament the statue gives a necklace of three strands of pearl-like beads, two of which strands are of substantial length and fall gracefully between the breasts, while the third is disposed in a shorter loop around the neck. The earrings, which are shaped something like an hour-glass, or double drum, with the lower circular ending in an inverted cone, are extraordinarily massive and divided the lobes transversely, though not perhaps so quite Persian dimensions. The right forearm shows thirteen (or is it fourteen?) bangles, with a prominent one, near the elbow, while over the hand itself is fastened with ropes of beads a garle caught up in a point in front, above a large and prominent oval disk of coral. This placed exactly over the forehead: they are three in all backwards is a double line along the parietal to the temples beneath the hairiest tufts of the eyebrows behind. Large and well-sete earrings made up of what may or may not be little balls or other jangling objects, complete the adornment of a figure, which, all in all, and in view of its female character as a carved-beauty, is decorated with surprising evenness.

In point of modelling, the statue is in every way fairly paradoxical and partial in the characterisation of both classes of early work in India, the definitely intelligent and the supposedly savage. The pose is very natural, and likable to an unusual degree. The head is certainly good, and represents an art far beyond the sceptical or experimental stage, being executed as a rule, and ready in the round, so that it appears equally satisfying from all sides and angles. The face is distinctly feminine



and pleasing, though a fracture in the nose has sadly disfigured it; and it is noticeable that the line of the nose (although the two eyes are evenly even) is hardly if at all above the diameter of the head itself. The skin and the neck are good, the latter showing admirable folds in cross-section, but the most interesting feature of all is the eye. The way in which this is represented is curious; but I am not sure that it would be fair to criticise altogether unsuccessfully, since somehow it seems to give the face an upward glance, which may be in some way contributing to the general look of admiration which is one of the charms of the statue. What is most remarkable and is due, I am, I believe, that the eyes *do* follow, which would be one of the striking eyes united by the sculptor Mr. Thompson in the case of the Mercury head presented by me at his No. 3, Kensington. What significance may or may not attach to this detail (which has been recently verified for me by the Honorable Mr. Walsh), I am not prepared to say.

The undraped portions of the figure are well modelled, with proportions conforming in general to even the most modern canon for the female form. Some attempt even has been made at softened muscular delineation in the undraped region; and even of the body falls at the waist; but the attempt is restrained, and the figure as a whole preserves that softness of outline and smoothly without muscular prominence which are appropriate to the subject.

In other respects, however, the work is less successful. There is none of that "kneeb-line" which is supposedly characteristic of the female figure, i.e. there is perhaps less narrowness across the knee than could be desired; less difference in girth between the knee and the hips than the normal female figure ought, theoretically, to show; but this may be partly due to the highly successful treatment of the lower drapery, which suggests the opposite defect, particularly in the back, where the form as a whole is heavy and almost swollen. This portion of the figure shows the square angles and the prematurely shallow depth characteristic of plastic art in all countries, and the back is

designs which occupy the early stage at which the artist stands. This is of course in line with what has been said above about the dispassionate quality of the design being better remembered by the subject in dealing with the focus of the stage than with the other sides—a fact illustrated by the way in which the points viewed through the front display, whereas in the back we find a more shaggy and haphazard group, lightened only by occasional bits of strictly artificial character, legs from the rear, or sides of the back angles, the statue might as well be a flattened torso-trunk, or a pair, or a living human form; and this quality is an accepted criterion for early and primitive, or should I say derivative, art. It is this that makes the statue as a whole so paradoxical. The upper portion of it, especially the undraped parts, as well as the head modelling, being nothing of this character and less so still. Here the artist is now beyond the "memory picture" stage and, grasping like the usual Indian professional, for freedom and reliability in the human, is an artistic creation, is the dignity due solely to his having paid more attention to those parts? It may be so; and yet even that explanation will not suffice, because failure of this higher vision—the importance of object and mastering modelling throughout, means failure to grasp his subject as a whole; and it is this very failure which breeds the modelling as primitive. A possible explanation of the paradox is that we are dealing with the work of an artist of the primitive school represented by the Fekken image, working under the tutelage of a Mesopotamian master, who added certain touches to the modelling or even modelled certain parts (e.g. the head) himself. The nature, direction of the right hand and the extraordinary dominance of the face, which are treated formally or schematically throughout, and, of course, without less freedom to back, show an attempt whatever of articulation, would bear out an idea of this kind. But I cannot pretend to solve the problem. It is a fact for any degree is possible that the various portions of the whole

represents very varying and disparate stages of artistic power, but the best explanation of this fact I mention presently is given.

For purposes of comparison, the colossal female figure from Tenango produced by the Highmaster Matamoros belongs to the better Mexican, may be said. Here we are dealing with what is generally accepted as a product of the early indigenous school, whose account of the characteristics of primitive art appears. In the matter of anatomy, however, the figure from Tenango is not unlike our Delgado's figure, so far as the unaided condition of the former permits of judgment. Here again we find a group of indigenous work in similar way. But the head shows a markedly divergence in the Tenango statue, which is either a wig or a knitted cap; and the hair is shown pulled in two bundles which fall to meet the top of the grille in the back. The relief is lower in the case of Tenango, and the edges of the corresponding bands, etc., in the middle of the grille are less sharp. But this may be merely due to the figure being more than two years old. The date is particularly so far as indicated for any comparison to be drawn, but nowhere is there any trace of polish on the stone, and all in all, the Tenango figure is far more clumsy than the one from Delgado's. The lower portions of the limbs, however, bear definite relation with the same portions of the statue from Tenango, while for the remaining portions the comparison is rather with statues which from Tamaulipas in the Rio del Grijalva to Colima. They themselves, however, are best described and compared in their limbs and lower portions, and in this are closely allied to the representations of our time. That all these agree the more general school and period is hardly to be doubted, but I am not yet satisfied myself that the characteristics of all these have been fully explained as yet. To me they seem most probably transitional.

VI.—Shivaji in South Konkan and Kanara.

By Professor Jaffarulla Sachar, M.A.

Shivaji's dealings with the English merchants of Rajapur have been described in our December 1918 number. Here we shall narrate his dealings in Kanara.

In the seventeenth century, Kanara, the extensive country along our west coast, was held by various Hindu chieftains. North Kanara (now included in the Bombay Presidency) owed the suzerainty of Bijapur, which ruled directly over the north-western part of Kanara (from at Gaj to Mirjan in 1680 A. D.), leaving the island districts in the hands of tributary chiefs, among whom the Nijalis of Ponda were the most important. The portion of Kanara that lay south of Shivaji formed a large and independent principality under the Kolali dynasty, whose capital was Durg. Ponda.

A Muslim officer with the feudal title of Kanara-i-Kanara was the viceroy of the north-western section of the Bijapur kingdom. His charge extended to the west coast from the Koliwadi town, going round the Portuguese territory of Goa, to Kanara and Mirjan, while inlandwards it included the western part of the Portuguese district, Kolhapur, Belgaum, a part of Dharwar and the western corner of the North Kanara District. His seat was at Nivaj. The fort of Barkul lay within his province but it was governed by a subordinate directly under the orders of the Sultan. He administered by means of his agents the flourishing ports of Rajapur in the north and Karwar in the south, through which the trade of the rich inland places flowed to Europe. In both towns the English had factories.

* The best paper in the world is of the growth of Ponda known in England by the name of Kanara paper, though

One day's journey distant from Kanem." [Fryer, II, 22.] Indeed, after the loss of Chad, Kanem became the greatest port of Nigeria on the east coast. "The finest markets of western India were surpassed from here. The trading country was inland, to the east of the Sahydris, at Bahr (i.e. the Bahrar district), and at other centres, where the English East India Company had agents and employed as many as 20,000 persons." [Fryer, *Journal*, IV, Pt. 2, pp. 102-103.]

At Mishe, a port twenty miles westward of Kanem, pepper, oilseeds and livestock were shipped for Bornu. [Ibid., 103.] Gamppe, a district located by Bidau, was an important for the pepper that the Portuguese used to sell in East "the pepper market". [Ibid., 104.]

In 1698 the pepper and livestock trade of Kanem was the chief attraction that induced the English Company to open a factory there. Nigeria was spoken of in 1690 as a great place of call for ships from Britain, Japan and China, on the one side, and the Port of Spain and the West Indies on the other. All the ports of the Portuguese district did much trade also in tobacco, oilseeds, galls and so on, but through pepper was their chief export. "much trading out of Kanem is sent by sea to Persia, Egypt and Europe. This country is the warehouse for all its neighbours." [Fryer, *Journal*, II, 132.]

II

After the disastrous failure of Ahmed Khan, Sultan of Zaria, had marched against Bulala; [Kissler, 1928] with 2,000 men, but this show of hostility was made chiefly to avenge his death with his Khan. The sultan-regent, Bul Bulala, being his enemy, he had made a secret alliance with Shiry for self-protection. This fact was well known to the country around and even the English factory had heard of it. Bulawa if Bulawa had been in contact, he could have done little with his small army.

Shiry had followed up his victory over Ahmed's army by pushing on to Fachi and capturing that town. Then he captured the Portuguese district and began to "take possession of" all the

pad and hybrid mount". The Bijapur governors of these places fled to Bijapur, which was at first ignored. "Location & language in Eastern-Siam, who was friend of Siam?" (Bijapur to Bomb, 10th October 1682, *P. A. Bomb*.)

In March 1683, Burmese-Siamese soldiers friendly to the King of Kanchi, Kutaji Pahlaw Siam's "Kandahar-gent-6", had aided the Spanish levying, but a large Moghul division of 2,000 cavalry pursued them to their camp in order to force them to march 45 or 50 miles a day. Consequently this army near Bijapur had persuaded the Moghul commander to give up the chase as "that country was dangerous for any strange army to march in, besides promising them to go Kanchi and follow him, by which means Kanchi got escaped, though not without the loss of 500 horses and Kanchi wounded". (Gyford to Bomb, 5th March and 16 April 1683, *P. A. Bomb* 1683.) This seems defeated Thiraj's plan of making North Kanara and proceeding to the west part of Kanara (*P. A. Bomb*, Vol. 2, 8th October.)

On 1st March 1683, A.D. 1223 Shuk II, with all his court, left his capital for Basijapur. There they were at first desired residence by the mother of Akbar Pahlaw Pahlaw Siam, in whom he lay. But the queen with some regard to the King A.D. Shuk became of Pahlaw Khan, Shuk and other officers from the Kanara, who were by royal invitation and ambulation. The King on the bank of the Wanda (a stream of the Deccan). Pahlaw and Shuk were at once arrested and placed in the his road of June 1683, but Shuk was released in two days, though he continued to be deprived of his money, for more stores. The Bijapur invasion of Kanara had already begun. (*P. A. Bomb* 1683, Gyford to Bomb, 16 April, 16th July 1683.)

¹ *P. A. Bomb*, Vol. 112, by Edward to Bomb, 10th July 1683. A letter from the King of Kanchi, 10th March, 1683, that the King of Siam was very angry to hear of the English who had come within the borders of Bijapur by means of Thiraj. (*P. A. Bomb* 1683, 17, 188-194. (also *P. A. Bomb* 1683) says that 28 years in Bijapur to Bomb the significant period the Rajah of Kanara is present.

III.

Shilappa Nayak, who governed Madurai for forty-three years (1618-1661), took an active and busy life, but extended his kingdom and rule by his conquests and extended his sway over the whole of South Kanara, the north-west corner of Mysore, and North Kanara up to the Chingannur river, including the fort of Mirjan. At the close of his life his ambition brought the bitter collision with Bijapur. He had conquered Karur and some other forts belonging to masters of Hill State and had then come dangerously close to Madurai, the fortress of Mysore of the Bijapur rulers in the north-western corner of South Madurai. (Ramesh Chandra, XT, Pt. 2, pp. 186-188.)

All Hill State's campaign against the Bahar Naik was short but vigorous and successful success. Shilappa Nayak still made no stand against the continued ravages of the entire Bijapur kingdom; he was driven by military needs to his former state and spending an interval of twelve months in Hill State. On 1st November the reign of All II, assumed its original. (S. S. 288-310; E. S., Part 100, Mysore to Madurai, 1st January and 11th February, also Mysore to Madurai, 1st July 1661.)

IV.

We now turn to the activities of Shilaji in this region. With Allura engaged in the struggle with Githur, Shilaji had been active in South Kanara and in the north-western part of the Southern District. By way of Madurai and Madurai, he moved to Tirunelveli (May 1662), "all the way, as he goes along, he gives his quiet command, providing them that justice be not by military force by the hand of any strong or any lady that takes his good, much persons in his hands both large" (P. S. Nayak, Vol. 112, Mysore to Madurai, 11th May, 1662.)

¹ In the British Museum of London he is called Shilappa. Some authorities, the official record in the name of the district. He is also called the Dhyani of Madurai which is a Sanskrit word meaning - "the deity". (Ramesh Chandra, II, 188.) The Ramesh Chandra, XT, part 2, p. 186, places his death in 1661. But the British Museum records give that he died at Madurai of 1661. (Ramesh Chandra, II, 188.)

His going down the coast toward such places that "all the Mithamurad's governments at Singulay [Nishankh in Sarnam] and Batakah [a-Nakoh in Gao] were lost", and to accompany the party collected on the route because some other than usual. The Joon Shing, returned from Vingula after having a grievance of 2,000 soldiers there. Shortly before the British King had defeated a Mithamurad army, killing more than 100 men. [1866, Gylford to Paris, 14th May, 18th June 1866.]

In July the British Government ordered the Governor of Fowah to join forces with the Sultan of Vail and other petty chiefs and try to drive Shing's men out of Bujapur and Sharyama. The writing was done as "them was juggling between them, and he wanted personal help" [1866, 18th July 1866, Vol. 43, Serial to Co. 18th November 1866.]

The president of Borneo-Siam's secret friendship with Shing, the Sultan Shing, who from his sovereignty and gave the Preface to Mithamurad Shing-King, the eldest son of the late Shing-Siam. Shing-King had a brother, Shing-King, with Shing and Shing were given to Shing-King. Shing got possession of Bujapur in 1866 and kept it permanently in his own hands. [1866.]

British agents in Borneo-Siam (the English) had been so recently that in July 1867 they were ordered by the Council at Borneo to remove themselves and the Company's goods rapidly to Borneo. Shing-King and Borneo-Siam were aware of the loss of revenue caused by such collection of taxes, and therefore the King sent them a formal promise that they would be left in possession of Borneo-Siam and would have to pay no other duties than they had formerly done. Thus the business was re-established in Borneo. [J. A. S. Ser., Vol. 8, Serial, 18th August 1867.]

V.

In 1868 the war with Borneo was renewed. Shing-King, evidently an old man, died some after Shing-King by the Bujapur in 1868. His personal successor, Soma Shing, was succeeded by his brother, and a British general named Borneo was taken on the Borneo-Siam the region of his other Ching-King.

and his favorite Thengye Kigye, a high official, who "by his cunning policy raised himself to be general and protector" of the realm. At this episode the Ali Adil Shah II, was so interested that he sent his generals, Fakhr Khan and Syed Mirza Shams Khan, to invade Kashmir from Swatistan. [April 1886.] [*P. & S. News* 189, Karnal to Rawal, 17th April 1886, 189a, 10.41-42.]

By this time Rustam-i-Karnam seems to have returned to Lahore at Court. Dismissed Fakhr Khan was transferred from the government of Kurur and his friends from that of Daska, Mirshakar (Mir Hakk). Kurur and other places in North Kurur and these seats were given to those of Rustam-i-Karnam. In August Rustam himself was ordered to go to that region with two other Rajpuri generals and Jay Singh Khiraji. He reached Kashmir on 21 August by the evening. [*P. & S. News*, 189, Karnal 23d July and Hakk, 26th August 1886.]

Any serious attack by Ali Shah on Khiraji was now rendered impossible as the Sultan's attention was directed to Fakhra, who he wanted to march in person with 10,000 horse after the Daska Fakhr (Daska) and co-operate with Shams Khan in attacking the Kurur Rajp. Throughout the second half of 1886 the whole region was in an unhappy condition. In the English correspondence being "famine and all the rough country are all covered in dirt water, king against king and country against country, and Khiraji reigns tyrannically and uncontested, that he is a terror to all the kings and princes round about, daily increasing in strength. His little army fixed up here were weak and sent them down to Bhambal and Chakrawala, whilst he retreats to meet them covered with a flying army of horse.....The cause of his at present are that he is intercepted in his journey down to his fast by a party of the king's army and fought, where between them six thousand men were slain, himself wounded and failed to fly to a castle [not named]."

* THE HISTORY OF THE 1886-1887 IS REPRODUCED IN AN *EXTRACT—Fakhr, Khiraji*—in *Journal* and an essay to show that in fact the emperor on with the king is far more with them. In the 1st of August, 1886, the king sent an army under Shams Khan. This being up of it begins to show the emperor's point (which) not known to the king and the king, under the 1st of August and

port and trade system, from which he derived many vast riches. "Shivnawak his goods ranged all over the country, reaching almost wherever he came, with few and seized." (P. E. Bern 104, Kanwar to Sam, 14th January 1661 Taylor to Sam, 14th December 1661, Vol. 63, Sam to Kanwar, 15th March, Sam to Ch. 2nd January 1665).

At the beginning of February 1661 Shivaji left Malwa with a fleet of 85 frigates and three large ships, sailed past Goa to Bombay, which he plundered, and landed at the holy city of Ahmednagar, on the coast, 15 miles south of Kanwar, to take part in the holy bull festival before the great temple of Mahadev near Shivnawak Nag (16th February). He next marched to Ankola (also called northwards) with 1,000 soldiers, sending all his fleet back, with the exception of twelve frigates, which he retained for transporting his army over the river on his way back to North Konkan. On the 16th he arrived at Kanwar. The English factors, having got early news of his coming, from the spies they had sent out, put all the Company's ready money and portable goods on board a small Dutch-built ship, belonging to the factor of Ankola, then lying in the river. On several Dutch vessels, pretending to defend it as long as he lived or his vessel kept sailing. The factor himself took refuge in the ship. Shivaji's son of the late Shivaji-Khanwar (Shivaji Khanwar) and a subordinate of Shivaji Khanwar, arrived in the town that very night, without knowing anything of Shivaji's approach. With the help of an army of 100 men he quickly fortified himself as well as he could, to protect the goods he had brought down, and sent a messenger to Shivaji in the night, offering him to enter the town, and would accept him in the strength. Shivaji Khanwar remained throughout the country for his refuge and taking up ship, and Shivaji, Shivaji Khanwar, was "one of the potentates who in the Kingdom of Bijapur". Shivaji Khanwar, struck from providing him, and after much discussion "sent word to go a little out of the way, and so

¹ The name of the vessel is Kanwar, due to the fact that it was a ship of Kanwar, which is now Shivaji Khanwar's name.

man, and accompanied with his army at the mouth of the river." Kikuchi, quoting the form:

From this place he was extremely to Shō Emon, asking him either to deliver the English merchants up to him as, wishing himself, punish him to revenge himself on them, "whom he styled his insupportable enemies". Shō Emon sent this news to the English and desired to know their last answer, which notwithstanding had nothing on board except powder and bullets which Shōmō might come and fetch if he thought they would serve him instead of gold. "This our answer being sent to Shōmō, did so incourage him that he said he would later on before he departed, whilst the governors of the town, knowing they persecuted all the merchants together to send him [Shōmō] a present but he should send Shō Emon, which lay at this side of Suifu." (*J. R. Smith, Vol. III, Korea in 1865*, 11th March 1865.) To this Kikuchi the English accredited 1872, as so not to exchange the Company's property in Korea, worth 3,500 dollars. "When this Shōmō departed on 23rd February, very unwillingly, saying that Shō Emon had ordered his landing at the *Wan*, which is a time he generally attempts were such delays."¹

Thence the distinguished Maeda also returned to Yaguchi (early in March). His way afterwards Jai Fong's stage of Parahar and vigorous invasion of the neighboring country called away Shōmō to the defence of his home, and Korea enjoyed years for some time.

911.

By the treaty of Parahar (12th June 1865) the Magistrate Jai Shōmō was to assist Jai Shōki Tai Kishan. The affairs of Japan also fell into confusion at this time.

¹ Shōmō's last of Smith and 1865 in Korea - *J. R. Smith, Vol. III, Korea in 1865*, 10th January and 10th March 1865. pp. 11, 50-51, 52, 53, 54, 55, 56, 57.

Shōmō is four miles east of Chongju in the Royal Census, 1872, also 1873, as Kishan. "The principal part of the *Shōmō* Region" *J. R. Smith, Parahar*, p. 101. The *Shōmō* is also called *Shō* and *Shō* in *Shōmō* of *Shōmō*.

Bahadur Khan died soon in July. His fall made Bijapur free from the Kandahar war of the Mogh's ally, but died of plague only eight days after his arrival. The Sultan being jealous of his large force, 30,000 horse Afghans, tried to send him away because his force was too strong and restless. When Khan, a brave, able and upright man, kept them at peace. But he was soon afterwards poisoned, it was suspected, by Ali Shah, and immediately three guards were sent between the two sons of Bahadur Khan, which the Sultan feared and ordered to seize some of their property. The affairs of the royal Government at Bijapur passed from bad to worse. (P. E. note, Khatir to Ghazni, 10th August 1681.)

The Bijapur Governor of Malil Tal (in disservice to Aurang and the Governor of Bijapur rebelled, Muhammad Khan attacked that fort (August 1681). He had recovered Bahadur and many other places in North Kutchan from the Marathas, while the latter were busy fighting Jal Nugh. But by November and Shiroji, now an ally of the Moghals, had reconquered all that country after slaying 3,000 soldiers of Muhammad Khan, including several were of rank. The Khan fell back on Kutch and called for Shiroji, Khan to reinforce him. But no such aid came, so Jal Nugh began his recovery of Bijapur that very month and Bahadur Khan had to leave from Kutch to the defence of the capital. But Timgurha and Kutch continued in Shiroji's hands, while Shiroji held Bijapur and Kharepatan (or Kharegarh). The country about Bijapur was at this time subjected to constant pillage by the soldiers of Shiroji's garrison there, who used to burn their forts and even shoot in a band of 1000 men up and down the country, plundering the small towns. Murtaza Beg, who had lost his fort, also took to plunder with his retainers. (Jalil, 13th August, 11th September and 11th November 1684 and 11th January 1685.)

VIII

In the course of Jal Nugh's war with Bijapur, Shiroji had been besieged against Puchala. Murtaza Beg had lost (10th January 1685) killed and then he went off to Kutch. From

this place he sent 1,000 men under a Mohawkian chief to besiege Florida.¹ The garrison resisted for two months (October and November), killing 100 Mohawks, and finally agreed to surrender in January. In the meantime the English Government had sent 4,000 horses and 1,000 foot under Miles Standish, Abiel Aker (the son of Miles Aker) and Huetta-hamto to the Florida region. They formed a plan for surprising Shereji, who lay on the top of the hill overlooking Tuscarora. When their son, under Huetta, approached to hear the drums and sounded his trumpet and then gave his friend Shereji timely warning to escape. But Standish closed the Marches with 600 chosen cavalry and out of 800 of the enemy. On the way back he intercepted Shereji's friendly message to Huetta, which he immediately sent to Hujayee, at this hill. Shereji was in Huetta's camp, but though he advantageously perceived this act of treachery, he would neither him return he raised the siege of Florida. Huetta then wrote to his agent Huetta-hamto that to save Florida by all means. This was effected by a stratagem. Huetta-hamto could get together only a small force, with which he went and all down in a town of his people's name then called from Florida, and each word in the journal of Shereji that he had only come to look after his own country. The general suspected no stratagem, as his cousin and Huetta were friends. He went with his Marches soldiers to a hill a mile off in order to say his prayers to God. Huetta-hamto seized this opportunity, he surprised and routed the soldiers left in the night camp, and after a long and well contested fight defeated the rest of the Marches army who had hurried back from the hill. Thus the siege of Florida was raised after the poor town had been driven to submission for the last three days. "This business, it is generally thought, hath quite broken the long continued friendly business Huetta-hamto and Shereji. Huetta hath since sent Florida, Koda, Huetta, Huetta (= Chetoch) and Huetta (= Chetoch) to New territory."

¹ *First siege of Florida*. *A.B. Hist. M.* "Florida, Nov. 7, following a letter from Huetta, dated 6th Apr." [1794.

five lakhs of rials, from Shrivijaya. All these places except Pulo and Malacca are in Sarawak-land.

IX.

Soon afterwards, at the end of March 1686, Shrivijaya was in the English hands. For the next few years he gave no trouble to Rajah Kuchai at Sarawak; his opponents during this interval being the Portuguese and the Dutch. The English merchants of Borneo repeatedly speak of Shrivijaya in 1685 and 1687 as being "very quiet" and "keeping as quiet as a lamb," and of his efforts in maintaining during those years of hostility with the "company all about him in great tranquillity". (P. J. Burnt, 169.) Less than a year later Shrivijaya made an unsuccessful attempt to reconquer the territory of Sarawak by strategy. He struggled into the town of this State (P. J. Burnt) 1,000 of his soldiers in small parties at different times and made violent depredations, saying that when their number was doubled they would suddenly turn on right, surround the place, and subvert him before the Portuguese could raise a sufficiently large army for defence. But when the plot had failed at the Portuguese Company's suggestion was ended. He made a narrow circle in all his towns, erected the 400 or 500 men of Shrivijaya various places, and evidently evaded the truth from them. Then he despatched Shrivijaya's soldiers, with his own hand given him five or three mules in the war, and turned him and the Dutch prisoners out of Sarawak. On hearing of it Shrivijaya assembled an army of 10,000 men and 1,000 horses, threatening to lead them against them on purpose. From the north of Rajah Kuchai he marched to Tawau, inspected all his towns in that quarter, "changing their name and putting in (fresh) provisions and ammunition", and then in December returned to Rajah Kuchai as he found "the Portuguese well prepared to give him a hot reception". (P. J. Burnt, 169.)

At the beginning of 1690 came his rupture with the Dutch, which kept him busy in other quarters and prolonged the peace in Sarawak till the start of 1693, when, taking advantage of the

death of Ali II., he renewed his negotiations with Bijapur territory.

However, in September 1571, Nur-uz-Zaman had already met his Waterloo against his cousin. He had at that time been deprived of his viceroyalty and left for his headquarters at Bidar, the morning act of which was the execution of one of the king's sons to the Marathas. And now he took up arms in the hope of intimidating the Government to reinstate him. With the unshaken help of Shivaji, he occupied Bijapur territory, giving three lakhs of Rupees, and plundered and burnt Badami, completing the rule of that post, previously ruled by the Marathas. But within a month the royal troops resumed the rebellion, — the king of Mirpur and Adilshah were holding out for several months more. By the middle of 1574 Mirpur Khan, the new Adil Shah Viceroy of the Eastern coast, had made peace with the rebel ruler (Nurgawan) of Shirvan and Kabul.¹

II.

The death of Ali Adil Shah II. (on 20th November 1578) was followed by the withdrawal of the Rajas of Bidar and Bidar, who divided the Bijapur territory among their provinces. An army under Murad Ali Shah defeated them (February 1579) and secured Bidar from the Rajas (P. R. Shah, 158, Kurnool to Bidar, 15th February 1579).

This rebellion had been easily suppressed when the Marathas made their first incursion into Bijapur territory, taking away land and rich plunder to their regions. Their general Viceroy, Raja of Bidar,² the most important feudatory of the province,

¹ *J. B. Shah, Bidar, Kurnool to Bidar, 15th September, 15th October 1571, 15th June 1572.*

² The territorial boundaries of Bidar can be judged from the following records: (1) *Ch. B. Shah, Bidar, Kurnool to Bidar, 15th September 1571, 15th October 1571, 15th June 1572.* (2) *Ch. B. Shah, Kurnool to Bidar, 15th September 1571, 15th October 1571, 15th June 1572.* (3) *Ch. B. Shah, Kurnool to Bidar, 15th September 1571, 15th October 1571, 15th June 1572.* (4) *Ch. B. Shah, Kurnool to Bidar, 15th September 1571, 15th October 1571, 15th June 1572.* (5) *Ch. B. Shah, Kurnool to Bidar, 15th September 1571, 15th October 1571, 15th June 1572.* (6) *Ch. B. Shah, Kurnool to Bidar, 15th September 1571, 15th October 1571, 15th June 1572.* (7) *Ch. B. Shah, Kurnool to Bidar, 15th September 1571, 15th October 1571, 15th June 1572.* (8) *Ch. B. Shah, Kurnool to Bidar, 15th September 1571, 15th October 1571, 15th June 1572.* (9) *Ch. B. Shah, Kurnool to Bidar, 15th September 1571, 15th October 1571, 15th June 1572.* (10) *Ch. B. 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condition of his wife being released. [Hien] was then only a day's march from Kassar "going to hold a castle upon a very high hill, from which he saw very much of the sea-juncs." [J. F. Burn. 55, Kassar to Kassar, Loch Bhermap, and Hied April 1874. China, 15.]

Unlike his father, the late Bhatu-i-Tanna did not value friendship with the Hanthais. In August 1874 he raised a mob against, subject of China, living at Nawa (18 miles from Pineda), and the Hanthai King prepared for retaliation. In October Bhatu was succeeded by Khawu Khan, the new ruler, in Sijung only, who feared that his post would be given to another, he ordered several thousand men all the richness of Kassar and its neighbourhood that he could lay hands on, before he went away. [J. F. Burn. 55, Kassar to Kassar, 18th September and 21st October 1874.] In the beginning of September "in Kaid about four hours [journey] from here [Ningxia], one of Shing's generals with about 5,000 soldiers surprised the Chinese Pineda, but Maung Khan who was there armed himself, so that the attack was not successful either." [Dodd. Rev., Vol. II, 36, 141.]

At Sijung everything was in confusion "the great Khawu was at Kassar." The weakness of Khawu Khan was left to be laid mainly by the Afghan faction in the State. Bhatu-i-Tanna II. after his visit to the capital evidently lost his opportunity. This was Shing's opportunity and he composed Kassar for good. First, he induced the Mongol ruler Spahar Khan, by sending him a pretended offer of power, asking for the justice of the Mongol Government through the Khan's mediation, and promising to send the imperial hats he had recently captured as well as the treasury-treasures he had taken from the Chinese. By these measures negotiations [Sijung] for the time being averted the risk of a Mongol attack on his territory and began his relations of Sijung-i-Kassar "with respect to the state."

¹ Letters of KATHU BOODIA to the British (1871). J. F. Burn. 55, Kassar to Sijung, 18th and 21st April, 1874 and 18th May. Sijung to Kassar,

XIII.

On 10th September of Shiva's general had stated Kurnu and Kurnu the town effectively, leaving not a house standing" in punishment of the fact of Kurnu still holding out. The English factory was not captured. This general, however, went back in a few days. But next month, after the fall of Chanda, the fact of Kurnu surrendered to the Marathas.

The Marathas were not used to the campaign. Bodd Shiva went back to Bijapur, leaving his army at Miraj. Shiva at first thought of entering the city, but in a fortnight the frontier of Raichur, he was obliged to retreat and returned to Raichur, passing Bijapur on 15th June.

A Maratha force was detected into the Raichur Rajah's camp at the end of May. "They finding no great opposition entered upon Raichur and Wharun (i.e. Chit) belonging to the Rajah." But Khim Khan Bani and the Marathas in concert attacked the Maratha garrison there, killed 400 of the men and recovered both the places. A party of Marathas that was posted at Raichur (Yandoli, some miles south of Raichur) to take possession of all goods passing that way, was also forced to withdraw. (August 1685.) (H.M. Rajaswade Shal. 17th August 1685.)

The Marathas had quarrelled with her colleague Timappa, but had been compelled to make peace with him (August), she being a more capable, while he held the real power of the State. The Marathas then appealed to Shiva for protection, agreed to pay him an annual tribute, and admitted a Maratha resident at her Court. (H.M. and Chit. 10.)

The Marathas, or Government of the State which was the local Bijapur Governor of North Kurnu, had sided Shiva to the conquest of that district. But now (1679), disgusted with him, she sided with moving about the country with a force, saying that he would restore the former condition. He attacked Shiva's garrisons in Kurnu town and forced them to retire to the north. The people were in extreme misery in Shiva's new conquests: he captured the Marathas, who in their turn captured

the region (Bosley Seretse, XV, pt. 2, 198). For Elago's mission in the grip of a civil war, the civil state was becoming a revolution, and Elago's mission of South Africa and North Africa remained unchallenged till after his death.



VII.—Birth and Funeral Ceremonies among the Mos.

By GEORGE MATH JACKSON, B.A.

[C.—BORN CHURCH.]

Like all other people the Mos. has a great desire for a child, especially a male one to keep his memory alive after his death and to give him food, drink, and comfort in his old age.

Women women are despised and supposed to be cursed by *Say-hayp* (the Devil). Rumours are generally circulated to bad women or even to women killed by the women in her previous life. The women are asked to make a *harem* woman faithful. The woman is made to drink a decoction of the root of the *devil* and 240 ounces of the root of the *devil* root, as a charm against all evil that might befall the child in her womb.

The Mos. believe that children are born by the will of *Say-hayp* (the Devil). They say *Say-hayp* answered (Mos. given K), but they are all wronged the fact that a woman never conceives without intercourse with a man. The Mos. also believe that the souls of the dead never die, but are returned to earth. The dead are recognized in the newborn children by the marks which they bear to the father. Thus when a child manifests his grandfather the father says that his father is born again to grow his family.

A. His mother takes pregnancy, and health of woman and does not take any particular care until her child is

PREPARATION.

laboring during the first five months. Unlike the Hindu no ceremonies are observed during the time of the woman in other months of pregnancy. But when the time for delivery draws near she is strictly forbidden to depart the place supposed to be provided over by the devils (*goblins*), while small steel from women who are suspected of sorcery and witchcraft and while swinging after dark,

Each family generally has one bed with a single room where

The *tying-in* is accomplished that is necessary for daily labours.

Of. This is the bed-room as well as the wash-room. They cook their meals and sit down on the bench which is a raised floor about three feet wide. The mother and the mistress of the house sleep on the bed with all their children. When the time for delivery arrives the room is reserved for the expectant mother and her husband. The time of the flow is uncertain and therefore nobody safe from any cold blast. The woman lies down and the father near the tying-in-room and in case is shut against all other persons. Delay in delivery is believed to be caused by the eye of some evil spirit at the fact that before marriage the mother had intercourse with some young man other than her lawfully married husband who would see the fathering been taken away from him and united with another man. In the latter case she confesses her sinfulness and gives out the name of the lover who is asked to reveal the truth and be done as it came. Next a populary sacrifice, generally a duck, is offered to displease. Then the labour pains are lowered and the delivery becomes easy. Sometimes it is also believed that evil spirits through their magic power prevent the delivery so that they may be asked to facilitate it.

When the woman is in labour, that lady is about to be

THE DUCK.

When the duck is being cooked down, people usually sit on the bench looking down, passing smoking her pipe wide. Her husband says to her for a while looking against the wall. As soon as the child comes down on the floor the mother picks up by her hands. The father cuts the umbilical cord with the side of the native pipe (poppi) which has a sharp edge. How do not see a truly for this purpose but the most striking sight takes explicit poison. The cutting of the umbilical cord was the mother wipes the babe's body if found covered with moisture with a piece of rug and after bandaging over the child as her husband proceeds to remove the afterbirth and to show the fact. The father now gives the child back to the mother and prepares her nurse with which the mother begins herself and her child. The mother

now spreads a paper-bed on the floor and the father sits on it suckling the child. The father then bathes and feeds the child himself and his wife. Nobody is allowed to remain in the room except the husband, the wife and the child who are, as is usual, isolated for a month and are regarded as extremely unclean. Nobody would touch either their bed or clothes. The mother and her husband bathe every day with tepid water throughout the month of their confinement. She takes hot tea instead of stale rice. She is strictly forbidden to take poultry, fish and meat, but is allowed to drink milk, either as a stimulant. The chamber is heated under ground immediately outside the confinement room and is carefully covered with earth so that no wind can get in and so as to be warm to the child.

Just a month after delivery more than one "Red-child" **The Red-child** (throwing away of the mother's milk). The mother's milk and breast are not used in the confinement month for making tea, boiling soups and broiling dishes are thrown away. The milk and the food of the baby are cooked with vinegar and the parents with the child are re-admitted to a cooking and broiling fire to all the relatives.

Even after being released from confinement the mother as well as the father has to observe precautions. They have to be careful when they go to bath to make but the Kyo-ko-ko (water-dirty) might do some harm to the child. They should not stay themselves in places where flowers are suggested to fire, as should they take to make tea the Kyo-ko-ko (water-dirty) might do some harm to the child.

The nursing of a child takes place in two cases on the fourth day and in other cases on the thirtieth day from the date of birth. During two weeks in the postpartum period, the line between

ally name their children, after their deceased grandfathers or grandmothers and great-grandfathers or great-grandmothers. In choosing a name for the newborn child the Hsiao, the Hsiao Hsiao, perform a form of lottery by dropping grains of rice

into water. A grain of husked rice is dropped into a pot filled with water and simultaneously a name is suggested. A second grain of rice is dropped into the same pot. If the second grain touches the first one and they slowly parted to be at the bottom of the vessel, then it is symbolically indicated that the name suggested has been purchased for the child. Sometimes when the name is uttered, a certain number of grains of husked rice are taken in the palm of the hand and then the whole number is determined to be odd or even by putting the grains on the ground two by two. If the number is found odd, the name is rejected; if it is found even the name is given to the child. The person continues until the number is found even, taking with the name some grain and husked rice is selected with the unanimous consent of the community. The name-giving is attended by no special ceremony.

(6) Death Customs.

Proximate death is generally ascribed to the evil-eye, or to

Death and the anger of some spirit (longi). But when
Funeral Cer. he is old one dies the day that the man has
noticed. died of natural decay. When death is pre-

dicted within a village—of which village districts are very small in the villages—and the trouble of the dead would be terrible, it is suggested that some evil spiritual work. In such a case the villagers go in a body with all their usual sacrificial vessels and those taken away beyond the village, where they perform a ceremony to drive the evil spirit away from the village with the help of a man special for driving away spirits.

As soon as a life-breath is lost, the death-related work and the air with fresh incense, which denotes the death. Other fellow-villagers promptly come to the deceased's house and very familiar. For this act of sympathy they get some reward. Those who do not join the returning party are looked upon as enemies. The widow will put off all her jewelry and abscise from her hair—both before and behind—the ceremony is over. She leads the spirit of the deceased.

The Hlo prepare a coffin for the dead which they will distribute. Sometimes it is prepared after the death has actually occurred, and sometimes before death, at the request of the dying man. Frequently all men have their coffins made, even when there is no sign of any illness. In order to make a coffin, a living tree is cut down, and four planks are cut out of its trunk. The plank which is fixed at the bottom of the coffin is called *Omwa*. The plank which is reserved for the lid or the cover is called *Ititwup*. The remaining two are fresh lengths—wood and are called *jiaw*. Thus remains to be prepared a horse's head and a horse's tail, which pass the names of *abwira*, one of the shrines of the tree. These two are fixed at the two ends of the coffin. Perhaps this is the reason why the Hlo take the body to be a head of 17 years.

The corpse is placed to resemble the horse and the coffin

Construction. The face is clean shaven and the forehead is painted white. Sometimes the marks of scarification on the face divided in water. It is then placed carefully in the coffin with the head towards the horse's head. All the clothes of the deceased, together with some rice and sugar-cane, and sometimes even silver-ware are placed in the coffin which is then closed and carried by the relatives of the deceased to the burning place—generally an open plot of ground within the village boundary. Logs of wood already prepared are heaped to form a low platform on the centre of which is placed the coffin with the head towards the south.

More wood is piled over the coffin, so thoroughly covering it, and this is then applied by two young men hired for the purpose. One of them stands to the east of the pile and the other to the west, each with a vertical log of wood in his hand. The women standing on the east side pass round to the west of the pile and applies the vertical log. The women standing on the west pass round to the east and does the same. If the pile does not take fire, it is believed that the soul of the deceased is reluctant to leave its former body here, and is sent at the *afawia*, which it has to come particular ancestor of the family.

Then all the family members go round the pile weeping. Those to whom the deceased was most attached, wash their faces with water and sprinkle it on the pile, which it is said, then, at once takes fire.

The dead are cremated at night, and the funeral pile is allowed to burn until next morning, when the fire is extinguished by sprinkling water on it with wings of a peapal bird.

The bones are then placed within the ashes, and placed on a stoneware jar. After they are dried till some red pieces of new cloth appear, over a smoking-bush, the ashes are buried and the place where the corpse was buried is strewed and bordered with cowdung dried in water. After the bones are dry, they are again put within plates and covered with leaves of the *Clusia* plant, double rows and empty earthen vessels are closely covered and within it the dried skull of the deceased is supposed to reside. This empty vessel is addressed thus:— "You have been taken away by your God and are included among us up till now. We shall take you home on the third day." After having contacted the departed spirit thus, the funeral party bury this empty vessel under the earth, and carry the vessel of bones to the house of the deceased and hang it from the lintel of the door.

The party now go to a neighbouring stream or pond, taking their limbs with towels and oil, and take a purifying bath. This bath is called *Myahla-wa* which literally means, we cleanse all the ropes and therefore we bathe. After the bath, the party take food and rest under a tree near the house of the deceased, sit there for some time, consulting the bereaved family and their various friends.

On the third night after the death, a ceremony called *Ki-ba-wa* takes place in the room where *mi-l-wa* the family deity of the deceased resides. Arrows are spread on the floor of this room. A male member of the family, either the husband or the father, takes his seat in one corner of the room, and a female member, either the daughter or the wife of the deceased, sits in another corner.

The door of the room is carefully shut from within. Now, from the place where the dead body was kept, two men proceed outside the door of the room. One of them comes springing out as well uttering loud cries and the other follows him uttering a word again & a phrase and then producing a striking sound. On reaching the door of the room they say, "Bakula ki Bakula?" (Bakul = not married). The women sitting in one corner of the room, as soon as this is heard, immediately hasten to see and examine the man as the door is opened to discover the footprints of any creature whose entrance into the room has been expected. If the prints of a bird, it is at once believed that the deceased has been reborn as a bird; if the footprints of a particular animal is found, then it is believed that the deceased in his next birth has become such an animal, and if the footprint of a human being is discovered on the wall, it is determined that the deceased is reborn as a human being.

If the women, sitting in the corner, are being asked if the spirit of the deceased has entered or not, they reply "Bakula" (just behind), then the two sitting in another corner of the room, would forthwith begin offering a sacrifice to the presiding deity, and the two men outside will again go back to the burning place, and the same process is repeated until some sign signifying the entrance of some creature into the room is found.

The next day when place the ceremony called *Mitring* with the relatives of the deceased shows their heads **Marina Sita** with a comb, have their hair cut and wash good. It may be noted here that the combs which the Hindus use, are generally manufactured by themselves in their very villages. I have examined one such comb, and I say that it produces a painful sensation during shaving. The five women engage bathes or washings *snan* = a ritual ceremony near Chailana.

The ceremony called *Mitring* **Sita** takes place the day following. The relatives of the deceased wash **Mitring Sita** all their clothes and take a preliminary bath, after which they are admitted into the ceremony.

Jing-tzyen, or the laying of bones, takes place either on the fourth day after the Burial-day, or a year afterwards, as it suits the convenience of the members of the deceased's family.

Another ceremony called **Jing-tzyen** (burying the bones) just precedes **Jing-tzyen**. One of the two women who sat by in the grave, takes out the bones from the wooden vessel that was kept hanging from the roof, puts them on a board they decorated with artificial flowers made of cloth (silk) and carries this way to her house. The other woman usually carries eight earthen pots. A third woman carries on her back a basket between two rods of which are bound two balls. These three women followed by a number of females, and the relatives and the neighbours of the deceased, start down the deceased's house in a long procession. The funeral march begins in song —

Tzyen, tzyen, tzyen, tzyen, Jing-tzyen.

which literally means

"We'll bury, we'll bury, we'll bury, bones we'll bury."

The three women dance a dancing dance and the men and their wives to the beating of the drum. In this way the procession slowly advances through the village and stops at the door of every relative who comes out of his house waving and offer some quantity of rice to the deceased. If the deceased has relatives living in villages, the procession must visit those villages also. If the number of such villages be large, the party visits as many of them as possible up to the evening, and then stops for the night. The women dancing march begins again next day, and is continued until the bones are buried in the door of the rest of the relatives.

After the **Jing-tzyen** is over, the procession returns to the house-place, which is usually found within the village, and even within the boundary of husband's lands. The day before the **Jing-tzyen** is given has been long from last day, that that is length, and the time afterwards, so that the bones may rest safely within a **Yeh-shen** from such already in the

**The Burial-
place.**

ground is bounded with covering and sanctified soil, reflected during the home-sweeping is first put into it together with any ornaments of the deceased that remained sacred: at the same time. The bones are then taken out of the home-sweeping and placed in a new and entirely new earthenware jar. This jar is then painted with a (piece of new (fine red) wood) with a (piece of red cloth, like which is placed in the grave. A quantity of stale rice from which beer is prepared, is put just beside the jar. The grave is then filled in and a big slab of stone is placed over it. Four pieces of small stones are put under the slab as supports, at the four corners of the grave.

At the time of interment, the men lay down, the reports of which excite the public the entrance of the women of the deceased to their last resting place.



MISCELLANEOUS CONTRIBUTIONS.

I.—Inscription of Udayasri (Pata Museum).

By F. G. Madan, B.A.

This inscription was discovered by the late Dr. Theodor Bock on the pedestal of a Buddhist image at Buthi Gupth though he could not touch the image itself. In his paper, entitled *Materia Buthi Gupth*, published in the annual Report of the Archaeological Survey of India, 1884-85, p. 147, will be found a notice of the inscription together with the transcript and translation. It is now in the Pata Museum (No. 104). The reading given by Dr. Bock is also accurate here. It is therefore repeated here.

It consists of two lines only which make up a single verse. The writing covers a space of 4½ x 1½. The language is Pundlic. The characters belong to the North Indian alphabet of the seventh and eighth centuries. They have a close affinity with the characters of the Bengali inscription of Khandakert, a Queen of the Chakravartin King Chakrapalashan for whom we have dates ranging from 1178 to 1188 A.D.

The object of the short epigraph is to record the installation of the image of the Bodhi One (Aparagat) by a certain Buddhist named Udayasri, a pilgrim from Ceylon.

Text.²

I. Kōshō Shugensha-ke. Shōshōsen-ōdayūteiō. Jūhō-
kōshōmōshi-ō-mōmagō. ¹ Jūhō-ōshō.

II. jūhōshōga j. "

Translation.

"This [image of the] Lord was named to be made by
Udayakū, from Capota, with a desire to deliver the world sub-
merged in an ocean of evil."³

² Early copy of magao.

³ Shōshō and ōshōshōmōshō.

⁴ The new reading has been suggested by H. E. Fausberg with the original and found correct. The formula is published, — [2, 1, 1, 1].



II.—The Janabigha Inscription and Bisnup Grant.

By H. Fausberg, B.A.

In the September number of this Journal for 1913 (Vol. IV, page 373), when discussing the date of the Janabigha inscription I alluded to the evidence of the Bisnup grant of Shiv Kishor which gave the commencement of the Lalakotaga-Bera National thirteen years earlier than the accepted date for it. Mr George Grierson who had brought the grant to light in 1883¹ has kindly drawn attention to subsequent papers by him in the Journal² of the *Antiquities Survey of Nepal* in which he has shown that the grant is a palpable and clumsy forgery.³ The date of the commencement of the Lalakotaga-Bera era arrived at by the late Dr. E. H. Hutton, namely, the 11th October, 1110 A.C., is therefore the only date which rests on good evidence. The date of the Janabigha inscription is thus, as stated in my first note, November, 1531 A.C.

¹ *Ind. Ant.*, 1883, p. 479.

² J. L. N. P., 1899, p. 104; 1900, p. 329 [The "Pallava" cited in the note in Dr. Grierson's paper on, *op. cit.* vol. II, p. 1.]

III.—**Parashottama Deva, King of Orissa.**

By Tatal Chaman Bhatt, B.A.

The past glories of Orissa achieved by her later independent Hindu Kings are still fresh in the memory of our countrymen. Orissa alone asserted boldly her independence far (all her neighbours) long after the rest of India succumbed to the yoke of the sturdy Muhammadan invaders. The last independent Hindu prince of Bengal is said to have escaped through the backdoor of his palace¹ at the approach of the Muhammadan hosts and taken shelter in Orissa till his death. The Telungana King in a similar position vigorously approached the Orissan monarch to lend him a helping hand, and he² is, even the latest general of Emperor Akbar so late as 1559 A.D., repulsed by the Orissan forces, had to turn his back notwithstanding the sight of her monarch of grand religious attainments, venerable years and strong force. "This is the land of gods and no fit subject for human conquest."

Parashottama Deva (Gajapati), one of the most magnificent Kings of Orissa, ruled the vast country left to him by his father, Kapilendra Deva, during the last quarter of the fifteenth century. He was crowned by the side of his heroic father when the latter died at Konark³ on the banks of the river Kathikra, when he was incessantly engaged in several wars and was crowned as the King of Orissa by the Orissan nobles at the very place. Among his numerous sons Kapilendra Deva had decided beforehand that his eldest should follow Parashottama Deva, the youngest, to whom he was very kindly attached, owing to his very superior qualities of head and heart. Parashottama Deva had at the outset to contend with considerable difficulties from his brothers.

[1] *Asiatic Researches*, Vol. IV, p. 438. B. R. — P. J.]

The most remarkable event in the reign of Parashottama Deva Gajapati is his expedition to the south known as *Odra* or the "Kacchi-Karnat" expedition. The material success achieved by the King stands together with his marriage with Padmarajai or Rajasakhi, the lovely daughter of the King of Karnata, by which a link was to the history of western Odisha. The event is so popular that it is talked of in almost every household with an equal pride. It would be highly interesting to give a brief account of the same.

The daughter of the King of Karnata or Vijaynagara, named above had been betrothed to King Parashottama Deva Gajapati. The King of Karnata subsequently learnt that it is customary for the Odia King to keep the *car* of Sri Jagannatha at Puri during the two festival days, held in the month of *Asvika*, with a golden *travansie*. This the Karnat regarded as an act dangerous to the position of a Kshatriya, and refused to give his daughter in marriage to one a "*chandala*" [pariah] as characterized by him. At this Parashottama Deva manifested himself highly irritated and resolved to punish the King of Karnata by fighting against him, taking his daughter a prisoner and marrying her actually to a "*chandala*." To the first attempt he failed but the second time he fully succeeded. He then seized Kacchi, the modern Coorgistan, held sway the country as far as the river Kaveri, took Vijaynathi a prisoner and returned to his capital victorious. He then attracted her to his palace for being married to a "*chandala*." The wedding took place on the lucky day of royal birth, and at the wedding festival which immediately followed while the King was actually occupying the *car* of the immensity of Sri Jagannatha, offered him the beautiful daughter of the Karnata King in marriage. Parashottama Deva who was by this time already justified accepted Padmarajai or Rajasakhi in marriage.¹

[1] *Prasanga* (part of history in which details are given) in *Prasanga* Odisha, Vol. I, pp. 40-51 and P. 52.]

Evidence in proof of this is obtained from—

- (1) The old book entitled, "Kanchi-Kaveri" written four hundred years back by Erata, graphically describes the canal through (probably) with some exaggeration.
- (2) The temple inscriptions known as "Mudala Purāṇa" preserved in the temple of Vet. Jagannatha in John Bad, make clear mention of these facts.

The South Indian images of Bahli Udayasul and Udayas brought by the King during the expedition from Kanchi are to be seen in the city surrounded at Sripattanam and Pall respectively.

- (3) The "Samudra-Vilasa," the huge lapid compilation of the Chola King Parakramadeva Deva, son of Parakramas Deva and Padmasulā, makes in its introduction in unmistakable terms mention of the completion of his father and his marriage.
- (4) In the contemporary Tamil inscriptions of South India this is referred to as the "Udayas Kulikata."
- (5) The contemporary inscriptions of the Chola King of Gollinga also make mention of the completion.
- (6) Two inscriptions at Udayagiri (Madurai District) in the fort on the hill state that Rajasimha Deva Raja made certain grants after having defeated Parakramadeva. Deva Gajapada of Orissa and taken prisoner the latter's son's Tirumalappa Raja in Kollamkara Saka 1430 or 1345 A.D. This Tirumalappa Raja was obviously a maternal uncle of the Chola King and a descendant of the line ruling dynasty of Villavarur, left in charge of the fort at Udayagiri.
- (7) King Parakramadeva Deva during his victorious triumphs return from Kanchi rewarded some of his generals who had helped him in the war by making them petty lords with small tracts of land and Gola Chintamani are to be found even to this day in the Chintamani tract of the district of Coimbatore.

It is rather difficult at present to fix with precision the date of this Kanchi-Kaveri expedition of King Parashurama Deva and find out the name of his contemporary King of Kaveria with whom he waged war and whose daughter Parashurama Deva married. Parashurama Deva ruled over Orissa from 1479 A.D. to 1504 A.D., as according to some Jews 1488 or 1490 A.D. Virupaksha Deva Raya, the last king of the first ruling dynasty of Vijayanagar, is said to have ruled from 1484 A.D. to 1492 A.D. He was weak and inefficient. Having his time taken by Narsimha Raya, his chief general and minister, was all powerful. This general in fact usurped the throne of Vijayanagar for himself and founded a new dynasty. Before Narsimha succeeded in expelling the Orissan King from Vijayanagar he did not attempt but failed to offer any effective resistance when the latter returned a second time and met him at Kanchi. Kanchi, or the modern Comptown, was the important stronghold of the Vijayanagar Kings in the South. Parashurama Deva during his second campaign against the Kaveria kingdom obviously did not meet with any opposition till he advanced as far south as Kanchi, which fell before the hands of the late Virupaksha Raya. Parashurama Deva appears to have extended his conquests this time as far south as the Kaveri river before he returned to his capital. There is reason to believe that he invaded Kaveria soon after his accession. So the year of the Kanchi-Kaveri expedition may be fixed as 1479 or 1480 A.D. The King of Kaveria with whom he fought would be Virupaksha Deva Raya.

Some people would be inclined to ask as to why the King of Orissa who had extended his requests to the south failed to have noticed this war inscription. As the first place is not to be denied that the Kings of Orissa were not fond of making their own monuments in stone inscriptions like their brethren in the South. Secondly, their requests beyond the Northern District were not merely military conquests. Lastly, Orissa inscriptions, being in the South, I think, have not yet been picked up and destroyed, the language being quite foreign there.

IV.—Note on a Discovery of Ancient Copper Smelting Apparatus at Balcha, in the Dalbhum Pargana of Singhbhum.

By C. DIXIE, Magistrate-Secretary, Sibs Copper Company.
Brisbat.

I have for a long time been searching for evidence of the process by which the natives smelted their copper, and have been successful so far in discovering segments of a clay stove which I should say belonged to an oven about 3 feet or 2 feet 6 inches in diameter, with which were connected clay flue-pipes, of which also I have found portions. I imagine their method must have been as follows, viz. —

(1) The oxidised ore (see also portions of the tube above mentioned) was first very likely roasted, between alternating layers of charcoal and copper ore, the layers being about 1 inch thick, the pile being brought to the shape of a cone, and ignited from the bottom. This would have the effect of roasting the surface in the charcoal in contact with the copper in the veins, giving off CO and CO₂, while it passed to smelting out residual copper.

(2) When the fire was extinguished, I suppose the copper clots were collected and put into a receptacle, referred to above, and, by means of an air-blown, shot copper with charcoal was raised and passed into shapes or moulds to suit requirements.

This is purely a surmise as to part, but I know this is the process in Central Africa and Central Europe by natives who have no knowledge of modern practice.

I shall continue to look for other relics of the ancient copper industry of which I will advise you from time to time.

I have found some pieces of native copper, evidently manufactured by the natives, and from its appearance and general properties, I suggest that they were able to produce a very fine class of malleable copper suitable for beating into native forms.



NOTES OF THE QUARTER.

I.—Proceedings of a Meeting of the Council of the Bihar and Orissa Research Society held on the 25th January 1919 at 3 p.m. at the Society's Office.

PRESENT:

The Hon'ble Mr. K. M. C. Wajid, M.A., I.C.S.

The Hon'ble Mr. U. K. A. W. Dutt, M.A., I.C.S.

The Hon'ble Mr. J. G. Jadhav, M.A.

Professor J. N. Sankar, M.A., B.A., B.L.S.S., Honorary Treasurer.

1. Letter from Mr. Jayram, Honorary Secretary, was read, regretting that he is unable to attend the meeting.

2. The proceedings of the last meeting were read and approved.

3. The following new members were elected:—

(1) Pandit Kashi Nath Das, Professor, Banasthali College, Uchch.

(2) Kamesh Hari Krishna Das, M.A., Jodhpur, Cochin.

(3) Professor H. R. Shastri, M.A., Talas College.

(4) Professor Jagdish Prasad Pandey, Patna College.

(5) Hary Dwivedi, Bards East Bengal, Deputy Magistrate, Pales.

(6) Bala Sanyal Das Gupta, Central Jail Library, Ranchi.

(7) N. Chatterji, Esq., 45, Kensington, Calcutta.

(8) Mr. Vinodan Nath Choudhary, M.A., M.L., 1, Kashi-ganj Road, Benares, Calcutta.

(9) Bala Hemanganth Narayan Singh, Esq., M.A., Hazrat, Patna.

- (10) Professor Chalingpolsa Bhask, M.A., 88-1 Brown Road, North, Bhubaneswar, Odisha.
- (11) Professor A. P. Bhunia, M.A., Green Shalimar Brahman College, Bhubaneswar.
- (12) Babu Lal, Esq., M.A., Dacca India.
- (13) Babu Rajendra Prasad, M.A., B.L., Patna, High Court, Patna.
- (14) Pandit Anandha Narayana Upadhyaya, M.A., B.L., Patna, High Court, Patna.

4. The appointment of an additional page for the office was considered. It was resolved that an additional page on No. 4 should be appointed. The other page will then be available for the Honorary Secretary's work.

It was also resolved that the Honorary Secretary be asked to report whether in view of the appointment of the extra page, it is necessary to retain the post of Editor, or whether it would be better to get his/her help done locally and the extra page could do the Editor's routine work.

5. The appointment of a page on No. 5 a month for the Honorary Treasurer in place of the present allowance of Rs. 5 granted to him for his expenses was considered. It was resolved that a page on No. 5 a month be appointed.

6. It was resolved that the regular copies of the Journal be reduced from 100 to 800.

7. The following letters were read and considered :—

- (1) Government letter No. 1037 E., dated the 2nd November 1935, making an extra grant of Rs. 500 for cataloguing Sanskrit manuscripts in the Tibet Library.
- (2) Government letter No. ~~1037~~¹⁰³⁸ E., dated the 17th November 1935, making a grant of Rs. 1,000 for the purchase of books for the Society's Library; and
- (3) Government letter No. 1037 E., dated the 2nd November 1935, conveying sanction to Bal Bahadur Sami Chandra Ray, B.L., M.A., Anthropological Secretary, to attend the meetings of the Indian Science Congress at Bombay.

II.—Proceedings of Meeting of the Council of the Bihar and Orissa Research Society held on the 25th March 1918.

PAPERS:

The Hon'ble Mr. B. B. C. Wajid, Esq., LL.B., President.

The Hon'ble Mr. C. B. A. W. Odham, Esq., M.A.

Professor J. M. Senardar, Honorary Treasurer.

E. P. Jayaram, Esq., Honorary Secretary.

(1) A letter from the Hon'ble Mr. Jandagat was read, regretting that he was unable to attend the meeting (in person) of a meeting of the Syndicate.

Mr. Jackson was also unable to attend.

(2) The proceedings of the last meeting were read and confirmed.

It was resolved that the diary should be revised, as the present diary is too short and hindered and also that the pages of the diary books be bought, and allow the members to keep and destroy such which could not be done by a year in addition to the printing and despatch of the journals, etc.

Mr. Jayaram thought that the extra price will not be required for the next six months. It was resolved that the extra price should not be retained for the next six months, and that the matter be reconsidered at the end of that period.

(3) The following new members were elected:—

1. Sri Baburao Bhatu Krishna Patil, Poona.

2. The Hon'ble Mr. J. Westraff, High Court, Calcutta.

3. The Hon'ble Mr. A. Mookerjee, High Court, Calcutta.

4. M. C. Sen, Esq., Barrister-at-law, Judge, Small Cause Court, Calcutta.

5. Anon Das, Esq., Barrister-at-law, B.B., Lower Circular Road, Calcutta.

A. Dr. B. Majumdar, M. A., Calcutta.

J. Balu Nino Manojit Singh, B.L., High Court, Calcutta.

B. Balu M. K. Das, Manager, New India Mill, Calcutta.

B. Balu Ramchandra Prasad Tripathi, B.L., Tiruchiturai,
High Court, Patna.

(9) Professor Bhat, Calcutta.

(4) The question proposing Honorary Members at the General Meeting was considered. Resolved that the following names be proposed:—

H. Banerji.

M. Syntak Neri

M. J. Fisher.

} Honorary Members.

(5) The draft of the Annual Report was approved.

(6) The question of the payment of the funds of the Society was considered. The balance at the close of last year was Rs. 1,133. It had deposit for one year at 4 per cent. from May 1891 and Rs. 1,442-7-3 in current deposit account.

Resolved that in the case of the loan of deposit of Rs. 1,000 in May 1891, Rs. 2,500 be loaned to the Bihar and Orissa Provincial Cooperative Bank.

(7) The preparation of the Library Catalogue was considered. Resolved that after a final revision by Mr. Agarwal and Mr. Banerjee the proof of the Catalogue be printed.

(8) The question of the balance due to the Society from Messrs. K. Y. Singh, Bankers in account of money advanced to them for the purchase of paper for printing of *Prithu* was considered. It was resolved that the Honorary Treasurer be asked to examine the accounts and correspondence with Messrs. Singh, Bankers and the Honorary Secretary and advise as to what legal action the Council should take in the matter.

(9) It was resolved that the position of other Branch Societies be ascertained and that a list of the defectors whose names have been struck off for non-payment of subscriptions be published in the Proceedings, for that notice of this resolution be sent to the defectors before this is done, to give them the

opportunity of paying up their arrears, so as to prevent the publication of their names in *Debates*.

(10) Read a letter dated 27th February 1919 from Mr. M. M. Mahbubji addressed to the Honorary Secretary, complaining that he has made five payments of annual subscriptions but has only received receipts for four payments. The Honorary Treasurer stated that the transmitted receipts show only four payments as such, for each of which a receipt has been given. Mr. Mahbubji stated that he paid in advance but he was elected in 1912 and the first payment was made in February 1913 which was, therefore, for the preceding year and was not an advance payment for 1913. The other payments made on 4th December 1913, 28th March 1914 and 27th February 1915 were, therefore, in each case for the previous year. He stated that the Honorary Secretary should inform Mr. Mahbubji accordingly.

(11) Read application from three poets and artists for grant composition allowance. Resolved that they be given grant composition allowance at the Government rate from 1st March and the manager who is a full-time poet be given an extra 5 rupees a month.

III.—Annual Report of the Council of the Bihar and Orissa Research Society, 1918.

The year under review has been one of real progress for the Society in many directions. **Members.**

Though there has been a great decrease in the number of members, from 663 at the end of 1917 to 245 at the end of 1918, it is the work of the leading persons of standing and of those members whose we had, amongst others, by death, and 15 who resigned that large number had been composed of prominent defuncts who in spite of repeated resolutions failed to shake off their grief. It is all the more regrettable the many of these defuncts are holding respectable positions and had been regularly visiting the Journal, some were the very establishment of the Society. Twenty-eight new members have been elected. There has been a marked increase lately in the number of applications received from other parts of India, and it is hoped that our number will be substantially stronger in the near future. At the end of the year there are eight Honorary Members and nine Life Members, besides the 245 Ordinary Members on the roll.

Four issues of the Journal have been published in the year under review completing Vol. IV of the series. **Journal.**

There has been a growing demand for the Journal, we will be seen from the fact that the circulation of the Journal amounted to Rs. 11,615.6. The Journal, it is gratifying to note, has been well received by some of the learned Societies of other countries. Owing to the untimely death of the man who used to prepare tickets for the Society, the publication of the Journal for December was somewhat delayed. We, however, hope to be more prompt in 1919.

Principal Jackson is still working at his new edition of Buckman Hamilton's journals. The value of these journals is now more realized to by the extract given in the Trinidad Statesman which is being published in the March issue of our Journal.

These statements of such historical importance that a brief notice of their discovery and identification may be given here. The statues are at present in the Indian Museum, Calcutta. The report was with which they are now treated might suggest to the Society some action regarding them. These fifteen statues of male figures were discovered about 1812 near La Paria City, very high near Ayon River. Two of them already found their way to the Asiatic Society, Calcutta, which transferred them to the Indian Museum. Although the two statues have thus been known for over a century, their identity was discovered only the other day when Mr. Jeyaraj examined the inscriptions on the two statues, and found that one of the statues was a statue given to King Ajai Rajah, the original founder of the capital, and the other represented his son, the great conqueror, Rauda. Rauda was given to Hindu Kings, according to Jeyaraj an ancient dramatist, even after their death. The statue of the Hindu emperor will therefore date back to the fifth century B.C. when Buddha Emperor reigned. These two statues are now placed in amongst the other royal statues in Asia and Europe and stand amongst the greatest historical treasures of the world. To save La Paria, the original seat of the statues, they have a personal interest. We have the great satisfaction of recovering them. Might not this Province have also the satisfaction of bringing them back and erecting them once more in their original capital?

During the year there were five meetings of the Council.

Meetings. One ordinary meeting was held on the 23rd April at which Mr. Jeyaraj read a paper on "Hindu Republics." As the paper forms part of a book by the author which is being printed by the Calcutta University it has not been published in the Journal.

It is a matter of satisfaction to the Council that progress has been made in respect of the Library. Books worth Rs. 1,000/00 have been purchased during the year and a catalogue of the library has been prepared. The

total number of books is 1,500. A large number of Sanskrit books have been ordered and standard works of reference have been sent for from England. It is hoped that by the end of 1919 the library will be one of the most efficient collections in the Province for the purposes of Indian research.

Mrs. Macpherson's Studio, in place of the studio which is not fully provided to possess books in the library, has placed an order with Messrs. Thacker Spink and Company to supply one copy of 33 books on the subjects in which the Society is interested, two of which have already been received.

The search for Sanskrit manuscripts has been continued both in Orissa and Middle India, the direction of the General Secretary. The Orissa Fund has been given assistance. His work has been fairly satisfactory. The majority of the unpublished works yet found in Orissa are collected, arranged under the Chajapat flags and lists. The search, however, has brought to light some useful books. Two manuscripts on the historic work *Hitopadesha* Deshpande, arranged within a short time of the original work, have been found. Dr. Macpherson has made editing one of these manuscripts. A useful commentary on the mathematical work *Hitopadesha* has been brought to light. One book on history and geography and the story and a new commentary on the *Hitopadesha* are amongst the Orissa finds. More noteworthy works are a book on *Veda* presented by the Jagadisa and a history of the Ganga dynasty (Ganga Family) of which a valuable library has hitherto been found.

The search in Middle India has yielded still better results. An ancient copy of the *Tibetan* *Prasanna*, several *Vedika* books, works of interest on *Hygiene* and *Hitopadesha* have and a work on *Hitopadesha* politics, amongst others, secured and

library. A manuscript in the handwriting of Valjapati has been traced. The Council is informed that a complete collection of the songs of Valjapati is recoverable. The manuscripts collected in Mithila are of higher quality. Several copies which are long looked for might have been secured. Only one Prakit work, the *Satashaila* (seventeenth century A.D.), has been discovered in Mithila. Likewise in Orissa the *Pratapa Samudra* is the sole Prakit work put on record. Our attempts to recover the *Spillathar* has failed up to this time.

Government have kindly financed the work of search for manuscripts. The salaries of the two Pandits have been paid by Government. Government have been considering the request of the Society to entrust the grant to cover the cost of travelling to the case of the Mithila Pandit.

Arrangements will have to be made for the publication of some of the new books discovered by our agents.

The total number of manuscripts collected in Orissa (1812—1813) is 1,544, and in Mithila 1,448. Out of the former were 800 manuscripts and of unpublished books and out of the latter the unpublished books would be about 125. The work in Mithila has only been taken in hand since April, 1886.

An abstract statement is appended to this report. During the year Rs. 2,500 has been placed in fund.

TREASURY.—The year Rs. 2,500 has been placed in fund equal to the Bank of Bengal. The amount, thanks to the energy of the Secretary, Treasurer, Mr. Brandis, have been realized to a great extent, while the names of the prominent defectors have been struck off. It is also to be noted that the paper in stock, already paid for, will last for about the whole of 1888.

The Council offer their thanks to Government for the grant of Rs. 1,000 for the library. Government have also made a further allowance of Rs. 2,000 to cover the travelling expenses of the Anthropological Secretary and Rs. 500 for the office establishment, and Rs. 500 for the education of Assistant.

The Report of the Anthropological Secretary on his work during the year, both with regard to the *Encyclopaedia of Asia*

the places and regular excavations at the Amar graveyard at Khairatoli and some excavations at a supposed Avar building site near Buragala. I also paid a day's visit to May and two days' visit to Shewchar to a Hindu settlement called Khairatoli and two days' visit to Zana to another Hindu settlement at Gadga Bawali, both in the Raichur district, to collect some information about certain religious customs of the Hindus. From 24th September to the 15th October I was out on tour in the Deccan to study the customs of the HIN BHADPANCHAS. After that I suffered for about a month from malaria fever contracted in the jungles of Boral. From the 1st to the 15th December I was in Orissa to study the pastoral habits of Gauds who appear to maintain a peculiar relation to the HIN BHADPANCHAS (who do not intermarry with any other tribe or caste but may take their women wives without fear of intercommunion). As I was deputed by Government to attend the Indian Science Congress in January, 1912, and to visit the Madras Museum on tour, I was disappointed of the opportunity to see a little of the Telugu and other aboriginal tribes of the Nalgond hills, and to study the civilisation system of the Nagas of the Malabar coast. In February I visited the ruins of a fort attributed to the ancient Kol Rajas at Shinghatti, to compare them with the ruins attributed to the same.

At the Khairatoli Amar graveyard I opened 25 graves, each grave containing from two to twelve or thirteen **Excavations at the Amar** earthenware burial urns. These urns are of **graveyard at** Khairatoli. two different shapes and contain small pottery, house-ware objects. The following small number and other articles have been found in these graves and deposited in Poona Museum:—

(1)	Beads and copper bangles	11	—	46
(2)	Fragments of bronze and silver ornaments	—	—	27
(3)	Porcelain	—	—	8
(4)	Porcelain and copper finger rings	—	—	20
(5)	" " " " " " " "	11	11	2
(6)	" " " " " " " "	—	11	104

(97)	Brown saddle-bird	—	—	—	8
(98)	Carved copper plate	—	—	—	8
(99)	Brown one-eyed monkey	—	—	—	6
(100)	Brown hawk's legs (12 small) (17)	—	—	—	120
(101)	Brown parrot	—	—	—	6
(102)	Two brown birds or animals	—	—	—	6
(103)	Two dogs	—	—	—	70
(104)	Two three-toed sloths	—	—	—	8
(105)	Fragments of three brown plates	—	—	—	—
(106)	Large shell (probably the pedicle when heated)	—	—	—	—
(107)	Infected squirrel's fragments of brown monkey	—	—	—	—

While on my way to building site near Hengsin in the Hsueh-chi district (popularly ascribed to the western Anam) a few old iron implements, a few stone beads, a number of earthenware dishes and some (presumably Viet-Namian) have been collected. They were either have also been found there. (Those I have with me will as I expect to find more objects than and thus take the whole collection to the Museum.)

A bronze copper coin was found in an Anam building site in the Kuan-shan of the Hsueh-chi district. (This was made over to the Hsueh-chi Vice-President.)

Today found two copper-plate tablets in a temple in the Hsueh-chi State, and with the help of the Forestry Chief of Hsueh-chi secured them for the Museum. They are now with Hsueh-chi-pai-pai-pai Hsueh-chi Hsueh-chi Hsueh-chi in whom the Hsueh-chi sent them for purpose of study-interest. I have just secured another copper-plate tablet dug up by a child in the Hsueh-chi district.

IV.—Minutes of the Annual General Meeting, held on the 29th March 1919 at the Council Chamber of Government House, Patna.

His Honour Sir Edward Ford, *K.C.M.G.*, *M.A.*, President, in Chair.

1. The Annual Report of the Council, printed copies of which were distributed among members, was taken in read.¹

2. The Vice-President invited special attention to the references in the Report to the *Indo-British Business* and to their importance in view of the general reading of the Constitution as then by Sir Jaganmohi and also to the observations made by Sir Balabhai S. G. Roy, *Distressed Secretary to the New India Office*.

3. His Honour the President then delivered his Presidential Address.²

4. The Hon'ble Mr. Walsh, Vice-President, in behalf of the Council proposed the election of officers for 1919. He referred to the general work of the Executive Secretary and Honorary Treasurer. He suggested that the Hon'ble Mr. Gifford and Mr. Justice were not able to be re-elected for the current year, as they would be absent from India on leave.

He also suggested that he was not able to stand for re-election, as he is leaving India.

The following Officers and Members of the Council were proposed for 1919 and were unanimously elected :—

President.—His Honour Sir E. A. Ord, *K.C.M.G.*, *C.S.I.*

Vice-President.—Hon'ble Mr. H. McPherson

General Secretary.—Mr. T. Jaganmohi, *B.A.*

Joint-Secretary.—Dr. Hari Chandra Ghoshal, *M.A.*

Treasurer.—Professor Jagadish Nath Banerjee, *M.A.*

¹ Printed at p. 167 post.

² Printed at p. 1 ante.

Departmental Secretaries.

History Section.—E. F. Jagnowak, Esq., M.A., Department of History,

Professor J. M. Saunders, D.A.

Archaeology and Palaeontology.—E. M. Tishler, Esq., M.A.

Anthropology and Folk Lore.—Bali Babadur S. C. Roy,
M.A., B.L.

Philology.—Mahamabopadhyaya Pankaj Har Prasad Shastri,
M.A., D.Lit.

Members of Section Committees.

History.—Professor Jale Nath Sircar, M.A.

E. Sircar, Esq.

Archaeology.—E. F. Jagnowak Esq., M.A., Professor-at-Law

E. M. Tishler, Esq., M.A.

Anthropology.—His Honor Mr. H. A. Ghosh, C.M.A., C.J.C.

Mahamabopadhyaya Pankaj Har Prasad Shastri,
M.A., C.J.C.

Philology.—Mahamabopadhyaya Dr. George Nath Jha, M.A.,
D.Lit.

Mahamabopadhyaya Pankaj Har Prasad Shastri,
M.A., C.J.C.

Members of the Council (other than the President, the Honorary Secretary and the Treasurer.)

1. The Hon'ble Mr. H. McFlanagan—Vice-President.

2. Member Shama-ul-Islam Tajul Inshad Jinnah.

3. Hon'ble Mr. Ali Jinnah, M.A.

4. Mahamabopadhyaya Pankaj Har Prasad Shastri, M.A., C.J.C.

5. Mahamabopadhyaya Dr. George Nath Jha, M.A., D.Lit.

6. The Hon'ble Mr. Jinnah, C.J.C.

7. D. Farooq, Esq.

8. E. Sircar, Esq.

9. F. Kennedy, Esq.

10. Professor Jale Nath Sircar, M.A.

11. H. H. Bahadur Nana Chandra Bop, M.A. B.A.

12. E. N. Chitale, Esq., M.A.

13. Dr. H. C. Chaudhankar, M.D.

14. Babu H. C. Gupta Esq. Chaudhankar.

On the Vice-President then proposed on behalf of the Council that the following distinguished Orientalists be elected Honorary Members:—

M. Benoit

M. Sylvain Lévi

M. Foucher

The proposal was seconded by Mahanagalingaya Pandit H. C. Chaudhankar who spoke in support of the proposal as follows:—

M. Benoit made a name by his edition, with critical notes and indices, of Mahanagalingaya which is the only work on text of the very powerful sect of the Mahanagalingaya, one of the two sects into which the Buddhist community was split up at the Vaidi Council about one hundred years after Buddha's death. The particular school of the Mahanagalingaya which this work represents is the Lokottara Vajras. It gives Buddha's experiences themselves. The work is written in a language which is distinct from Pali, Prakrit, and Sanskrit. It has been called *Chandika Sutra* by Raja Ramesh Chandra but it was first found in the *Madhyama Lalita Vajras*. From M. Benoit it has got the name of *Chandika Sutra*, a name which is favoured by old Sanskrit scholars. In his new famous work entitled *Inscriptions from the Pagan* M. Benoit gives a grammar of this language. The inscriptions were deposited in one volume with notes and translations in French, some of which has been rendered into English by Mr. George Grierson in the *Indian Antiquary*. M. Benoit came out to India in 1888 and I saw him in Dr. Hooper's place. But he had to abandon his projected tour in India owing to the illness of his wife.

Professor Sylvain Lévi is a French gentleman of unusual education. He made a name as a teacher of Sanskrit, Pali, and

other Indian subjects, when in 1871 appeared in J.A.A.S. my article entitled "Palma-leaf Manuscripts in the Bodhi Library, Nepal," the Bodhi-leaf started its march for India, across the Ganges, and then went to Nepal. During his short stay, there he made himself very popular with the Buddhists and collected together many important and unique manuscripts, many of which he has published with French translations and notes. He was only 34 when he came here, and he is the youngest Orientalist I have met. Some of his important contributions to our knowledge of ancient India are his great work on Nepal, his work on the Hindu Theory, his edition and translation of the *Skandapurana*, and his investigations into the *Chakras* and *Mantras* which form the basis of Indian history, Indian antiquity, etc.

Mr. Pradhan is a pupil of Professor Sylvain Lévi. He came out to India in 1898 just before the Congress of Orientalists at Paris. The object of his visit was to examine the MSS. of Palma-leaf MSS. of Nepalese specimens of Buddhist iconography etc. His great work on Buddhist iconography was the result of his visit. He was the last pupil and of the Ecole Française. While in the Far East he organized the First Congress in which some of the savants of Europe were invited. He is an expert on Indian Art. He published a great book two years ago, and is planning others in the near future.

I support the nomination of these great scholars to the Honorary membership, because I have from personal experience how their presence stimulated my young men who devoted themselves to follow their example in reaching the frontiers of history.

The motion was carried unanimously.

Professor J. N. Sengupta on behalf of the Council proposed that the Hon'ble Mr. Walke should also be elected an Honorary Member. In doing so, he observed that after the address to the work of the Vice-President by His Honour the Presidential address, it would be superfluous to speak anything on the subject. He would only add that Mr. Walke always dignified his personal occasions to serve the Society and its interests.

Professor J. N. Sengupta seconded the proposal which was carried with acclamation.

Mr. Walsh thanked the Society for the unexpected honour which they had conferred on him, and said that his interest in the Society would always continue.

3. The Honble Mr. Walsh then brought up the copies of the meeting the nature interesting and valuable exhibits which were on the table in the hall. He referred to the copper-plate which he had as a copper-plate given, presented to His Honour the President, on account of which was given by His Honour to Volume IV, part IV of the Journal; the collection of old copper-plates exhibited by Pandit Balgobind Malhotra, amongst which was a manuscript of the *Shikharshikhar*, dated corresponding to 1645 A.D.; the *Shikharshikhar* copper-plate given presented to the museum by Mr. J. N. Bhowmik; the copper-plate which was obtained by Sri Balabodh B. B. Roy; some copper-plate manuscripts which are being developed in the museum by His Honour Pandit H. P. Bhowmik; and a collection of the ancient coins discovered by Dr. Bhowmik Bhowmik, and described in the *Journal of the Archaeological Survey*, Part II for 1888-89, which are now in the museum.

The exhibit was then exhibited by the president present.

4. Maheshwari Pandit H. P. Bhowmik, M.A., then proposed a hearty vote of thanks to the donor. In doing so he spoke as follows:—

It is now my pleasure duty to thank His Honour the President, for the interest he is taking in the welfare of this Society and in the history, antiquity, literature, and ethnology of India in the midst of his multifarious duties as the ruler of a large province in the course of formation. The first four years of the Society coincided with the four years of the devastating War which did not seriously affect such things as Sir Edward Bell. But his interest in the Society did not flag. It was steady, consistent, daily, and abiding. The impetus given by His Honour to the study of these fascinating subjects is likely to last much longer than the life of the present generation, and to bear beneficial consequences. It is a fortunate circumstance that the history of India was put at the head of the program,

the history of which is most interesting, and the capacity of which may, with a bit of mental opportunity, be turned eternal glory. One of these cities is Chalchicomula and the other is Tlaxcala. The date of the foundation of Chalchicomula is well known. The periods during the Mayas and the Aztecs periods is well known. But there are periods in its continuous history which are almost totally blank. Thanks to Sir Edmund some of these blanks have been filled up during the last few years of the existence of his Kingdom. But still there are others which require study and investigation. The cause is the man with Tlaxcala. It related before the conquest of Cortez by the Mayas the king in the early part of the fifth century B.C. It required independence, and again fell a prey to Mayas the soldiers, and again secured independence. From the eighth to the eleventh century five dynasties ruled there, namely, the Xucuman, the Xucuma, the Tlaxcala, the Guajacala. Last came the Tlaxcala from whose family had it was secured by the Mexicommunicans. There are, however, gaps in its continuous history, and efforts should be made to fill them up. If His Majesty or should be may appoint a number of scholars to prepare a work of what is known, so that people may reconsider their situation, so what is not yet known. This will give a more important study to the study of patriotic study.

With these words I return my seat, thinking His Majesty for all that he has done and for all that may be expected of him.

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[PART II.]

LEADING ARTICLES

I.—Literary History of the Pala Period.

By Mahamahopadhyaya Haranovind Shastri, M.A., D.Lit.

The Pala became the rulers of Bengal in the last quarter of the eighth century A.D. and their rule lasted till the first quarter of the twelfth century. They were Buddhists by religion but their Buddhists not only knew as such. They tolerated the professors of other religions, they respected Brahmanism, they joined in their sacrifices, offered them to the services of the state and supported them by grants of land. Literary history of this period naturally falls under three heads, viz. Sanskrit Brahmanic Literature, Sanskrit Buddhist Literature, and Vernacular Buddhist Literature; they will be treated in this order. There was a Vernacular Brahmanic Literature also, but no books of that literature have yet been discovered.

Sanskrit Brahmanic Literature.

The majority of the Brahmanas of Bengal came from the west. It is said that they were invited by a king named Ashvita. But history knows nothing about this king. The Kulestambas or family of the Brahmanas give indeed the name of a number

of large sailing in the river Bho. They considered these ships as a dynasty and regard Siddhis as their progenitor. Buddhist records, so far obtained, speak of these ships in Western Bengal with their names ending in Bho, and, notably enough, these names are found in the *Indica* and *Erta*. The age of the advent of the five Buddhistas is also a matter of controversy. The *Ching-pang* has two different readings:—*Yakshapang-Bho* and *Yakshapang-Bho*, meaning 601 and 604 of the *Kali* era, that is, 122 and 125 of the Christian era. Old manuscripts favour 122 and one of the earliest writers on Buddhist history distinctly says that the *Palas* came to power in Bengal shortly after the advent of these Buddhistas. The number of generations which passed between their first advent in Bengal and the time of *Yakshapang* who granted them certain privileges and favour the same conclusion. Not that there were no Buddhism when *Ching-pang* lived, for it is well known that the Ching-pang Emperor of *Maia* Jha and their successors made several attempts to settle Buddhism in Bengal. The advent of these Buddhistas in Bengal is not an isolated fact. The revival of Buddhism and *Yakshapang* under the influence of the Emperor *Kangshing* led to the settlement of Buddhism in various parts of India, and it is believed that the settlement of Buddhism in Bengal is also due to the favour given by them.

The Buddhistas may have no perfect *Yakshapang* as they were not learned in the *Yaksh*. They transmitted their knowledge of the *Yaksh* to their posterity. But their mode of study differed widely from that of other professors where they memorised the *Yaksh* or at least the *Yaksh* which they possessed. In they could not think for the meaning. In Bengal, however, the *Indica* never transmitted even most of the *Yaksh*. They transmitted only such of the *Yaksh* as were used in their religious performances, but limited on learning their meaning and so they only felt the necessity of a system of interpretation of the *Yaksh* and also of a commentary. They adopted the system of interpretation given not by *Kanishka* but by his sons *Pushkara* and *Hirya*.

strongly opposed to the idea of hereditary property which the eastern mind entertains. He is all for personal property. The hereditary, according to him, does not mean right of property from the very birth, but it depends upon remaining alive at the time of the death of the possessor to transmit. Some scholars think that this profession of Hinduism for personal property may be due to the Buddhist influence in the country for which he writes the book. Hinduism writes a work on the determination of Kāla for the time proper for marriage and religious ceremonies. In this book are recorded many astronomical observations by Kāśhā and his predecessors. His work on India Jurisprudence is a very clear and comprehensive treat.

The Hindu collected poetry during this period with interest. But like the poetry in other parts of India, it was mostly in verse poetry, heaped into Bāhā, Bāhān, Bāhān, etc. There are very good examples of the genre giving the genre of composition by the poet and poetess of the time. The last of the Bengali collection was written in the year 1808. But it would be a fair to Bengali poets to say that they wrote nothing but narrow poetry. They wrote beautiful dramas, excellent lyric and some of the best short poems. They tried their hand in history and geography also. Of course it is doubtful whether the works of the Vaidik poets are really a Bengali. The word Nāgārā-Dharmā is the Kāśhānā grāhā does not refer to any human being, but to the great god Nāgārā. But the Dharmānā is written collectively by a Bengali poet, Rājā Kāśhānā. The word Rājā there meaning a married Buddhist priest. The character of Vaidik is shown there with a vocabulary and geography which would be known to the greatest poets of the world. He is interested in making his own from Kāśhā Bhāshānā in order that the Nāgārā should be useful to the world to day might be shown in the last. The poem Dharmānā, though an imitation of Kāśhā's original work the Bhāshānā is written with great power. In another Bengali is the genre of India and as a good deal of the original poem Nāgārā.

But the most regular work of this genre is the immortal *Chingorala*. Even so, the vernacular style would be treated of, showing how enthusiastically the modern Bengalis cultivated style and song. And *Chingorala* is only one solidly sympathetic of that culture. It describes the sports of Kṛṣṇa and Rādhā as Vrindavan and the charming following elope of the beautiful Indian woman with all that is delightful in the sweet and fascinating to the imagination. The work is still living in the temple of Jagannātha at Puri and made the audience love repetition.

During the supremacy of the Pāṇi, the Brahman writers of Bengal had to fight hard with the Philosophy of Buddhism. That philosophy had already made marvellous progress in metaphysical speculations resulting in an elaborate system, which for want of a better word was termed *Chingorala*. But that *Chingorala* again developed into *Chingorala* or *Chingorala* system. It was not only highly intellectual but exceedingly popular, for the Buddhists managed to give it a very narrow and narrow form. In order to demolish such a wrong system, the Brahmanas had recourse to *śāstra*, *śāstra*, to *Śrī* and *Vaiśya*, etc., *Śrī* and *Vaiśya* *śāstra*. The author with whom by a Bengali poet of this period on philosophy was a commentary on the *Vaiśya* system. It was written in Śaka 913 or 1001 at Banar in the district of Bhojpur, at that time a famous seat of Buddhist learning. The works of *Vaiśya*, *Śrī* and *Vaiśya* also belong to the same period. Both the authors had intimate knowledge of Buddhist Philosophy, and were themselves thoroughly acquainted with the main points of the rival system, and show they grappled with the questions of logic and facts and with philosophy and poetry. The manuscript was first gradually the Buddhist system went to the wall and *Śrī* and *Vaiśya* *śāstra* system of the last. The system of the work of Brahman Philosophy was placed about the end of this period by Bengali Epistolographers, *śāstra*, *śāstra*, *śāstra*, divided into four chapters according to the four authors.

made some of the finest works during this period. Buddhists and the work of transcendental logic, in which no judgment can be had, may be construed as a specimen of Buddhist logic of this period. The Buddhists seem to have taken upon the original work as a type of the Brahmins. But they were shocked the entire of ontology and ontology as useless in higher spheres of metaphysics and ethics. Brahmins had great difficulty in maintaining their two sources of knowledge. At last they were agreed to develop ontology as a science.

Thus, as the interest of religion, the Buddhists refused to believe that the parts and the whole are different. In this they were violently opposed by the Brahmins—the Brahmins, and the controversy that ensued is not only an intellectual treat, but also an interesting reading as it is full of religious and metaphysical ideas. The Buddhists believed in gods and spirits and in individuals, but the Brahmins would never do it, and the controversy that grew up produced numbers of manuals of theories on both sides. It would have been very harmonious and very interesting, too, if the whole Brahminism had adopted the subject was presented; we have Brahmins' fragments. Of other important philosophical works, the only work of importance is that which is known as a commentary on the Buddhist scriptures. The text gives a high history of the religion and philosophy of the Mahayana School and the commentary is a striking theoretical proof of the text between a concept of individuality, knowledge of the world and extent of information which is really wonderful. These Buddhists based their idea of knowledge on the spiritual representation of the human mind, based upon various knowledge, as a male deity and the nature of Buddha, as a female deity. The later Buddhists developed several gurus, or schools, which are known as the sutras. They wrote their books also in a special language, which they called Sanskrit. Thus, as Buddhist language. An explanation of these sutras' function would rather be a very interesting in the present public, but it may be hardly correct that these sutras made the day philosophy of Mahayana attractive and kept up the interest of the people in Buddhism. It can also be easily proved that in

propagating the royal doctrine, turned more amongst the Buddhist laymen, notably housing and schooling, but also a profound knowledge of law came into the different strata of human society.

Of the priestly writers, who made Buddhism popular in the domestic society, one name is too prominent to omit. He is Abhayasiri Upasā, who lived from 1160 A.D. and had great influence not only in the realm of Upper Pāli, but amongst his subjects too. The chief thing provided by these priestly writers is Dāna or gifts of contributions, garlands, incense, money, etc., to the Buddhist Church. They also provided dāna, however, not only to men and women but also to all sentient beings. One of these revolutionised his long tradition by saying that religion consists of only one word and that is Tāmanā. That is Parsa-sparāsa, that is "share others". The Buddhist were always very anxious that people should give their contributions and increase the wealth. But in those later days they were exceedingly anxious for rich people joining them. For where a man increases the world, so Dāna here he is regarded as richly endowed and his home is his property, but something is Buddhist, a man who increases the world is worthy of worship. Things should also bring the whole of his property and contribution to the monastery for the same purpose.

When agriculture takes root in a community and develops one is not sure where it will end. Once admitting the spiritual value of the human mind but on Buddha and the nature of Buddha, the Buddhist priests developed the more also. In a variety of spheres of life is a variety of ways and with a variety of methods. Thus they developed the ideas of Vajrasattva, Jñāna Buddha and Vajrasattva and so but however distinct varied with their nature. Gradually with the development of traditions, the Buddhist became thoroughly worshipping of images, and thus began not at all a very great end. The ideas of later Mahāyāna, Vajrasattva, the personification of Karma, and Mahāyāna, the personification of Prajñā, are gone to the wall and the entire system of images and with

shape became more and more popular in the temples and holy places. It grew without saying that the priest had more influence with the ordinary people than with the cultured, and the ordinary people more with the latter writers in this world than in the next. They wanted change, innovations, novelties, worship of lawless infatuation, perpetuation of malignant desire or willing-off of the transgression of their law. The priests acquired their influence on the people and strengthened that influence by the position of magicians and by writing mysterious treatises on such topics. Our world has much to the reform of this magician literature and our readers grow deeper into the world that the original position of this religion dominated even the metaphysics or necessity of entering the bookishness of people.

Yarnachian Buddhist Literature.

The Yarnachian Literature of the Buddhist nation lived of the spiritual values again as before. They wanted chiefly of songs, short poems and complete, written in a simple language. The Buddhists or Yarnachians who composed these songs were men of some ability and learning. They wrote in a style even to the point and in a language as simple as possible. They followed the nature, they sang from the heart and other human interests of nature. They painted the innermost character of the world. They painted the reality of nature and abstractness. They painted the enjoyment of the events of the world. They enjoyed absolute values in the Supreme Wisdom of the Heart. They believed in the doctrine of Holography or Supreme Delight of the Heart. They ridiculed the power of other religions and mocked the despises of their opponents. They ridiculed even the Holography and Holography.

To them the only way to express this is to enjoy the world after receiving an invitation from the Heart. The invitation is not rejected by the man the invitation. The invitation is a privileged being and his best privilege is to state express this.

As I have said before, there was a Buddhist Yarnachian Literature previous to Yarnachian Literature of the Buddhist. This

was the literature of Kashmir, produced about the end of the eighth century by Śaṅkarācārya, his chief disciple Maṇḍana, and Maṇḍana's chief disciple Śaṅkara. There do not seem to have been men highly educated, and they seemed to have been drawn from amongst Brahmins and others. Their chief practice was Hathayoga or in the end to make the whole of the body like a reflex gymnastic pattern. They developed Śivaśāhita in music. They thought that the men organs of sense, present at the time of union of the God and the Goddess, thus the revealed, the source is the source was spiritualized by the fact that the man who brought down the doctrine on earth. It has been said before that so much of the original Hindu has not been preserved, the existence of this vernacular literature is known only by a few quotations in the contemporary or Buddhist vernacular texts. There is a large body of Sanskrit literature of the Hindu dealing mainly with Hindu yoga written during the seventeenth century of the Hindu. The work of this sort as well as of the Buddhist literature is a sort of Sanskrit, which might be termed *judicial Sanskrit* in the literature as the most people in Christendom judge English. The fact being what it is of this last Sanskrit, Buddhist writers utilize the Sanskrit for their political literature for general literary. They say it something good is to be said, tell it in a language that will be understood by all,—Care for the state and not for the language.

There was a big monastery in Bengal, Jagaddala, as known to Buddhist literature as the celebrated monasteries of Nāgārjuna and Vāśiṣṭha. Its position has not yet been identified. It was close to the region founded by Chama Pāla; and the Gupta and Kārttikeya found part II. In one sense it was much more important than the well-known Vāśiṣṭha of Maṇḍana. It was the chief seat of Theravāda monks coming to learn Sanskrit in India. The Bengal monks of this place have to read and write Tibetan and this was the place where hundreds of Sanskrit books were translated into the Tibetan language, some by Bengali,

joined by Thibetans and aided by collaboration. Two names stand prominent in the matter of translation, one Vichai Chandra and the other Dinaktha—both of them well-versed with the Tibetan language and English words. Vichai Chandra was a Sanskrit scholar too. His knowledge of the late-day Buddhist literature was extensive and he had freedom was afforded him in which these Buddhists took interest. He had a good library of manuscripts. A manuscript, copied for him and belonging to his library, is Paganā Samasāra and on paper, is deposited in the Cambridge University library. The Thibetans used to send well-versed scholars to Bengal for the purpose of collecting manuscripts. Sthiravati Panchi is one of those scholars who came to Bengal and collected a good library. One of his manuscripts has recently come to Calcutta. Scholars, possessed of large number of manuscripts, had another important function to perform. They attempted to correct the translations made by others.

Preachers

Dipakara, Rajkian, or, as the Thibetans called him Añña, was the son of the Raja of Vikramadityapur, east of Mysore. He received his education in his native city from Naba Panchi, and early in life he wrote a work entitled *Aśhvamegha-vibhanga* in collaboration with Lat, the founder of the Nichirenist sect. He went to the Eastern Peninsula to study Mahayana doctrine. Coming back to India, he became the chief priest of the Vikramaditya Vihar. In the year A. D. 1132, when he was 38 years of age, he was invited to Tibet by orders the existing Buddhist king. He went to western Tibet and laboured there successfully for fourteen years. He is regarded in Tibet as the great reformer of religion in that country. The villages founded by the feet of his feet are, even up to this day, regarded as places of pilgrimages.

Sahajaya Bhai was one of the few Bhikkhus who escaped the massacre of Buddhists by the early Mahomedan conquerors of Bengal. He went to Tibet and from thence to Mongolia, where he converted Kublai Khan, the son of Chinggis Khan, to

his own doctrine, and so became the chief priest of Mangalla and the founder of Buddhism there.

About the beginning of the twelfth century, another Buddhist priest from Tienanpui went to Pagan and in collaboration with four others reformed the Buddhist faith there. He went first to Ceylon and to the Malabar coast and introduced to Pagan the doctrines and practices of the Mahayana.

II.—Studies in the Kāmasūtra of Vātsyāyana.

Dr H. C. Chhablani, M.A.

Source and Place of Origin.

Introduction.

THE presentation of Vātsyāyana's *Kāmasūtra* as studying the social conditions of the Indian people in ancient times is gradually coming to be realised, but the deepest wealth of its contents has not yet been fully explored. It furnishes a beautiful picture of the Indian home, the interior and surroundings. It delineates the life and conduct of a devoted Indian wife, the education of the household and the maintenance of her husband's person. It describes the daily life of a young man of fashion, his ramp-armed colours and retinents, his courtships and possessions, the sports and amusements he indulges in, the parties and clubs he associated with. The various sides of gay life—their joys and merry moods, the shows and intrigues prevailing among high officials and princes and the rich people and their covered houses, are described at great length and often with local details for the various provinces of India. The *Kāmasūtra* shows, moreover, that, as in the affairs of Twining, the lovers skilled in the art, the artists, the actors and the dancers, conspired to set very many of the highest positions in society. The book thus throws light on Indian life from various sides and an analysis of this important work will, it may be hoped, be of immense value to students of Indian sociology. But that of all it is necessary to determine, as clearly as may be, what particular point in the long history of the Indian people it depicts and represents, and for this investigation it will

be added to materials. Vidyotsava's place is indeed fortunate, not to assume the too historical facts that may be gleaned from his poems.

Vidyotsava's *Madhukarmāṇi* in *English Sanskrit Dictionary*.

Vidyotsava has quoted freely from the works of previous authors not only in his own poems but also in other re-written subjects bearing on the social life of the people. When referring to his predecessors in the science of medicine, he has taken care to mention the authorities whom he cited and discussed, but in the other cases he has not cared to acknowledge his debt by mentioning the names. Some of them may, however, be influential.

In his chapter¹ on the selection of a bride (*Madhukarmāṇi*) the *Ekamitra* has *सुखं सुखं विनाशं नरं परिचरीतुं* १३१३. This is exactly the same as that given by Apastamba in his *Dharmasūtra* I. 3. 13.2. The latter additions show only slight modifications, but making allowance for differences in reading they are exactly identical. Vidyotsava has—

सुखं सुखं विनाशं नरं विनाशं विनाशं सुखं सुखं विनाशं
नरं विनाशं विनाशं विनाशं विनाशं नरं विनाशं १३१३

नरं विनाशं नरं विनाशं नरं विनाशं नरं विनाशं १३१३

नरं विनाशं नरं विनाशं नरं विनाशं नरं विनाशं १३१३

¹ The quotation from the *Ekamitra* here looks more distorted, from the *Journal of the Asiatic Society of India* (1911) (Madras) (Madras) and published in the *Madras Oriental Series*. Another edition of the *Ekamitra* was published by P. M. Chatterjee at Calcutta in 1911 and is also available in the *Madras Oriental Series*. There is also a *Madras Oriental Series* edition of the text and the *Madras Oriental Series* edition of the text published by the *Madras Oriental Series*. The arrangement of the chapters and the numbering of the verses is not quite the same in the *Madras Oriental Series* and the *Madras Oriental Series*. The *Madras Oriental Series* edition of the text is the same as the *Madras Oriental Series* edition.

² *Madras Oriental Series*, p. 137.

³ *The Apastamba Dharmasūtra* edited by Dr. M. Theodor, p. 1.

⁴ *Madras Oriental Series*, pp. 137, 138.

Apastambha smṛti—

एतां दृष्ट्वा शौचावधारां विवर्तं विवर्तां मुक्तां कलुषिणीं शौचादिवर्तं
प्राज्ञं वलीं निहां सद्गुणीं वसुधादेः च धर्मविद् ॥ १२ ॥

वसुधवताम् शौचवृत्तां वसुधवताम् वसुधिताः ॥ १३ ॥

एतन्निवृत्तवसुधवताम् वलीं वसुधविद् ॥ १४ ॥¹

The next verse of *Yājñavalkya Smṛti* exactly the same as *Apastambha's Uthpatti*, II, 2, 14; verse 15 is *सम्यक्पुण्यैर्विद्वत्पुण्यैः*—*सम्यक्पुण्यैर्विद्वत्पुण्यैः* ॥²

The next verse of the next chapter of the *Yājñavalkya Smṛti* is also the same as in *Apastambha's Uthpatti*, III, 2, 6—The *Yājñavalkya Smṛti* has—*शौचादिवर्तव्यवर्तव्यं सद्गुणं शौचावधारावधारात्* ॥

Apastambha smṛti—*शौचावधारावधारात् सद्गुणं शौचावधारावधारात्* ॥³

About the sources of the next chapter of the *Yājñavalkya Smṛti* a wonderful agreement with *Apastambha*, but this time with his *Uthpatti*. *Yājñavalkya Smṛti* gives a definition of *Dharma* says that it should be learnt from the Vedas and from the assembly of those who know the *Yajurved*,⁴ just as he says that the *Kāṇvaśāstra* should be learnt from the books as the subject and the assembly of the *śāstra*.⁵ *Apastambha* says much the same thing in his *Uthpatti*.⁶

In another chapter *Yājñavalkya Smṛti* a verse referring is clearly to the *Śāstra* (सम्यक्पुण्यैः) —

वसुधः वसुधैः शौचा वसुधः सद्गुणं शौचित् ।

सद्गुणः सद्गुणैः ॥ शौचित् शौचित् ॥⁷

¹ *Yājñavalkya Smṛti*, II, 2, 14, p. 4.

² *Yājñavalkya Smṛti*, p. 112, and *Apastambha Smṛti*, II, 2, 14.

³ *Yājñavalkya Smṛti*, p. 112, and *Apastambha Smṛti*, II, 2, 14.

⁴ *शौचादिवर्तव्यवर्तव्यं सद्गुणं शौचावधारावधारात्* ॥ *Yājñavalkya Smṛti*, p. 11.

⁵ *शौचावधारावधारात् सद्गुणं शौचावधारावधारात्* ॥ *Yājñavalkya Smṛti*, p. 11.

⁶ *Apastambha Smṛti*, II, 2, 14, p. 4.

वसुधः सद्गुणं शौचित् ॥ शौचित् शौचित् ॥

सद्गुणः सद्गुणैः ॥

⁷ *Yājñavalkya Smṛti*, p. 112.

This term is found in the *Chandogya* and *Vaishya* ¹⁷ and *Baudhāyana* ¹⁸ with very slight and immaterial variations. While even earlier modifications it is found in the *Saṁhitā* of *Manu* ¹⁹ and *Yājñ* ²⁰ also. Its occurrence in almost identical form in so many works shows that it must have been current from an early common and general authority in Bharata. Again, in a treatise in his chapter on marriage, *Yājñ* prescribes an agreement to this with *Baudhāyana*. *Yājñ* says that a mutual affidavit between a couple is the object of all forms of marriage, that this is the *Chandogya* form which has its basis in law, is used to celebrate, and is free from the technicalities of a legal proceeding, is the best of all ²¹ and *Baudhāyana* refers to this the explanation of more authorities ²². This idea was borrowed in the *Mahābhārata*. ²³ From this source it is clear that *Yājñ* has collected in his work at least five stories from the *Upanishads* of *Āpastamba* though we cannot find

¹⁷ The *Vaishya* *Upanishad*, edited by Dr. A. A. Gifford, ch. 26, p. 71.

¹⁸ The *Baudhāyana* *Upanishad*, edited by Dr. G. Bhandarkar, *Myra* I. i. 10, p. 17. *Baudhāyana* reads:

यत्तं यजुर्वेदे विदुः यजुर्वेदे यजुर्वेदे ।

विदुषा यजुर्वेदे विदुषा यजुर्वेदे यजुर्वेदे ।

¹⁹ *Manu*, *Upanishad*, edited by Dr. J. Gifford, p. 119.

विदुषा यजुर्वेदे विदुषा यजुर्वेदे यजुर्वेदे ।

यजुर्वेदे यजुर्वेदे विदुषा यजुर्वेदे यजुर्वेदे ।

²⁰ *Yājñ*, edited by Dr. A. A. Gifford, I. 10, p. 17.

²¹ *Yājñ*, edited by Dr. A. A. Gifford, p. 119.

यजुर्वेदे विदुषा यजुर्वेदे यजुर्वेदे यजुर्वेदे ।

यजुर्वेदे विदुषा यजुर्वेदे यजुर्वेदे यजुर्वेदे ।

यजुर्वेदे यजुर्वेदे यजुर्वेदे यजुर्वेदे यजुर्वेदे ।

यजुर्वेदे यजुर्वेदे यजुर्वेदे यजुर्वेदे यजुर्वेदे ।

²² *Yājñ*, *Myra*, edited by Dr. A. A. Gifford, p. 119.

यजुर्वेदे यजुर्वेदे यजुर्वेदे यजुर्वेदे यजुर्वेदे ।

²³ *Mahābhārata*, *Upanishad*, edited by Dr. A. A. Gifford, p. 119.

विदुषा यजुर्वेदे यजुर्वेदे यजुर्वेदे यजुर्वेदे ।

**Vatsyayana's References to Earlier Writers on the
Kamaśāstra.**

Vatsyayana in speaking of the origin of the Kamaśāstra says in the beginning of his book that at that Prajapati for the preservation of his progeny composed a large compendium in a hundred thousand chapters dealing with the three subjects of human life, viz. Dharma, Artha and Kama; that the first two of these subjects were each taken up by Manu and Yājñavalky respectively and that, the author of the Kamaśāstra, took up the third which he dealt with in a thousand chapters. This last work was condensed into five hundred chapters by Brhaspati the son of Uśhaka. The work of Brhaspati was further abridged into a hundred and fifty chapters and divided into seven portions by Bṛhaspati, a native of the Pāṇḍya country. Next Dattak of the region of the mountains of Pataliputra wrote a separate treatise dealing with the Yājñik portion of Bṛhaspati. His example was followed by six other writers—Chandrayana, Kurganikakha, Dhṛatayagadha, Gargya, Gayatriya, and Kāśyapa, each of whom took up a portion of Bṛhaspati and wrote a compendium. As the science treated in this fragmentary fashion by numerous writers was about to be mingled and confused and as the work of Bṛhaspati, being huge in bulk, was difficult to study, Vatsyayana proposes to give an epitome of the whole subject in a single work of moderate dimensions.¹⁰ Towards the end of the Kamaśāstra again Vatsyayana says that having learned the meaning of the terms of Bṛhaspati I have [as before, as one would in the case of a noted text or *Āgama*] and having [understood] what there is in his mind I composed the Kamaśāstra in the right manner.¹¹ He then admits that the great work of Bṛhaspati formed the groundwork of his own book, as it also gave freedom from the frequent reference that he makes

¹⁰ *See* Chapter I of the Kamaśāstra, pp. 1-3, *Revised edition.*

¹¹ *वाङ्मयीनोक्तं मया श्रीकामाक्ष्ये विदितम् ।*

सामान्यतयापह्नोति सारं वाङ्मयिना *Revised edition*, p. VII.

in literary part of the *Kaṇvaṇṇa*. One out of his seven sections, the *Maṇḍapavagga*, covering some 16 fourth part of the whole text, is entirely taken from Baddhavya as is seen at the end of that section.¹² There are, therefore, to no doubt that Vāṇapana had taken from the great work of Baddhavya *Paṭṭa*. The commentator *Jayamangala* also speaks around expressing the opinion of the followers of Baddhavya,¹³ and he seems, therefore, to have access to some tradition specially belonging to Baddhavya's school.¹⁴

It may be noted that Vāṇapana speaks of having received Baddhavya's text as an *Upaniṣad*, a work of holy scriptures, indicating that it was considerably ancient. A Baddhavya who is called *Paṭṭa* by *Uṇāda*, the commentator, is mentioned by the *Bhikkusiddhanta* as the author of the *Kaṇvaṇṇa* of the *Uggaṇṇa* and *Pratyaṅga* *Wāṇa*.¹⁵ Evidently that this Baddhavya *Paṭṭa*, and the *Paṭṭa* people through him, took a leading part in doing and arranging the text of the *Uggaṇṇa*. The connection of the *Paṭṭa* people with the *Uggaṇṇa* receives a confirmation from what Vāṇapana tells us in accordance with the sixty-four varieties of *varṇa*śāstra as *ṣṭaṣṭyaṅga*. He says that they belonged to the *Paṭṭa* community¹⁶ and were collectively called

¹² *काव्यविश्व* चतुर्विधं वाचस्पतिकं सुप्रसिद्धं विदुः। *Pratyaṅga* *Wāṇa*, p. 100. Evidently on pp. 99, 101, 102 and 104 the school of Baddhavya has been referred to.

¹³ *महामुनिमुनीनाम्*—

प्रतिष्ठा विमलवर्णिनां वदतः। सुप्रसन्नविद्याः॥

मनीषां सुप्रसन्नानां सुप्रसन्नोक्तिं कुर्वन्। प्रति ३ *Pratyaṅga* *Wāṇa*, p. 100.

But see, for instance, *Uṇāda*, *Pratyaṅga* *Wāṇa* and *Baddhavya* (Uṇāda) pp. 17, 99.

¹⁴ [Baddhavya's work, especially his *Uggaṇṇa* (Uṇāda), II, was current as late as the composition of *Paṭṭa* *Uggaṇṇa* which appears in—E. P. J.]

¹⁵ *History of Indian Literature*, translated by J. Meier and T. Zastrow, Popular edition, pp. 11 and 14.

¹⁶ *काव्यविश्व* च चतुर्विधं विदुः। *Pratyaṅga* *Wāṇa*, p. 100.

There is, moreover, a sort of silence in Walsingham's chapter on Elizabethan life which reminds the reader almost of the first act of *Elizabeth's Websters* as well known from the translation now given: "When a girl sees that she is sought after by a desirable lover, conversation should be set up through a sympathetic (female) friend (palsie) who then the confidence of both; then she should smile looking downwards; when the girl suggests something she should take her to task and dispute with her; the paler, however, should say "This was said by her," even when she has initiated it; then when the suit is extended and she is invited to speak for herself, she should keep silent; when, however, she is invited upon, she should utter what is readily "I never say any such thing," and speak indistinctly and hesitatingly; she should, moreover, wear silken gloves at the finger," &c. From what we have said above there can be no doubt that the Elizabethan was known to Elizabeth and that he had made verbal quotations from the work. Now Elizabeth could not have lived later than the middle of the 16th century A.D., because to place the ship on the banks of the Faldif, the Walsh or the Donio Walsh, "where they had been picked towards the winter towards the Italian frontier." In the Elizabethan Elizabeth lived during the reign of Edward

¹⁰ See *Boydell v. United States*, 238 U.S. 1, 15 S. Ct. 105, 59 L. Ed. 1066 (1915).

[illegible]

Vidyapati being his patron as largely shown as pointed out by the commentator Jayasiddhanta and as is corroborated by some of the inscriptions.¹³ Two branches of the Vidyapatiya or school for studies belong to the school of Advaitism in his Samadhi.¹⁴ Bhadracharyaśāstrin Bhava Prasad Sastri holds that Chandra's work have flourished in the beginning of the 15th century about the same time as Chaitanyapada Vidyasāstrin.¹⁵ Thus from the evidence offered by Kāśhita and Chandra's own work itself definitely certain that the Samadhi was written before 1500 A.D. Some editions of the Padmakāshya have two paragraphs which Vidyapati is mentioned by name.¹⁶ However, in the Tattvabodhisāstrin which is considered to be the earliest revision of the Padmakāshya, the name of Vidyapati does not come, but in concerning the moral subjects of study in revision the Padmakāshya and then the Dharma, Karma and Rama Sāstra is given.¹⁷ The Tattvabodhisāstrin has been supposed to have been written about 1500 A.D.¹⁸ The revision of the Kāmāshtra is it shown, at least, that the edition of another had, in the third century, A.D., divided an equal footing with the other editions of Dharma and Karma Sāstras in teaching that person were required to accept. This position it had not

possessed of the time being, among the Indian nations and hence the Vidyapati and was considered a part of the 15th century as a part of the 15th century as a part of the 15th century.

¹³ Bhadracharyaśāstrin Bhava Prasad Sastri, p. 11.

¹⁴ Vidyapatiyaśāstrin Bhava Prasad Sastri, p. 11. Bhadracharyaśāstrin Bhava Prasad Sastri, p. 11.

¹⁵ Bhadracharyaśāstrin Bhava Prasad Sastri, p. 11, Bhadracharyaśāstrin Bhava Prasad Sastri, p. 11.

¹⁶ Bhadracharyaśāstrin Bhava Prasad Sastri, p. 11.

¹⁷ Bhadracharyaśāstrin Bhava Prasad Sastri, p. 11. Bhadracharyaśāstrin Bhava Prasad Sastri, p. 11.

¹⁸ Bhadracharyaśāstrin Bhava Prasad Sastri, p. 11. Bhadracharyaśāstrin Bhava Prasad Sastri, p. 11.

¹⁹ Bhadracharyaśāstrin Bhava Prasad Sastri, p. 11. Bhadracharyaśāstrin Bhava Prasad Sastri, p. 11.

the Akkites, and his notes show that he reigned some time between about 800 and 875 B.C.¹¹ About a century later, in the early years of the fourth century B.C., since 380 B.C., the Akkites were met by Samarkaputa.¹² The period when the Akkites were flourishing, therefore, was the third century B.C., an appropriate and convenient period. The Akkites rulers are also referred to by Vidyotsana but certainly as mere local kings. In his chapters on *Itanastambha*, or 'The Forest of Kings', Vidyotsana describes various forms of abuses practiced by kings, and it is significant that all the rulers here mentioned are referred to by the names of the people they ruled over and belong to South-Western India, viz. the kings of the Apantakans, the Vaidikins, the Marichikins, the Vidyotsakins and the Akkites.¹³ The Akkites naturally have referred to evidently indicate the Akkites people proper, and the word concerns and practices of the Akkites people are described in various other parts of the book also.¹⁴ There is also reference in the *Sikantika* to the practice of the Akkites in ceremonial carrying various arms. The time therefore denoted by Vidyotsana is that when the line of the great Akkites acquisition had come to an end and the country was split up into a number of small kingdoms, among which the most considerable were those ruled over by the Akkites (Kings), as dynasties coming up from the officers of the Imperial Akkites. Among these the Purvika contains the Akkites, the Uppalukins, the Sakas and also some Akkites.¹⁵ who evidently ruled over a limited

¹¹ The *Prakas* of Samarkaputa by Prof. K. Ramesh Babu, Indrap. J. B. I. V. 1939, p. 111. See also *Chronology of the Cities of the Ancient Empire* by K. S. Ray, p. 100 & ff.

¹² J. E. Smith, *Epigraphia Indica*, p. 4.

¹³ *Itanastambha* in *Samarkaputa* by K. S. Ray.

¹⁴ *Samarkaputa*, pp. 202-203.

¹⁵ *Samarkaputa*, pp. 198, 199, 201, etc.

¹⁶ Chapter, *Dynasties of the East*, 329, 330, the Samarkaputa and Akkites Akkites rulers—*सामर्कापुतः स राज्ञः सुवर्णः सितः सुवर्णः सुवर्णः*

सर्वप्रथमः सर्वप्रथमः—सुवर्णः सुवर्णः सुवर्णः सुवर्णः

सर्वप्रथमः सर्वप्रथमः—सुवर्णः सुवर्णः सुवर्णः सुवर्णः

century or the first referred to. The time when Valabiyana flourished is therefore the period when three later Aryan Kings and the Abhaya and Shatavahana dynasties were different parts of Western India, that is, subsequent to circa 100 B.C., when the line of the great Aryan disappeared and before the beginning of the third century A.D., when the Gupta of whom there is no mention in the Kamavali, was again uniting Northern India under a common rule. Even for the conclusion is inevitable that the Kamavali was composed about the middle of the third century A.D.

The Place of Composition of the Kamavali.

It has been held by some that Valabiyana means 'his Kingdom' or the city of Palabiyana, or modern Palan, but there is hardly any justification for this held in the book itself. It depends upon the explanation offered by the commentator Jayanagala of the word *Valabiyana*¹⁷ in one passage of Valabiyana. By *Palabiyana*¹⁸ and of *Palabiyana*¹⁹ is a second passage by *Palabiyana*. Jayanagala has not stated in what authority this explanation of his is based. His identification of *Palabiyana* with *Palabiyana* is not worthy of much consideration because his knowledge of the geography of Eastern India was anything but accurate. He explained the *Gandhi* as a kind of Eastern people living in *Edonaga*²⁰ and that *Edonaga* is in the south of *Edonaga*²¹. He says further that *Edonaga* is in the south of the *Edonaga* or *Edonaga* and *Edonaga* is in the south of the *Edonaga*²². We can therefore have no hesitation in rejecting his identification as a mere hap-hazard guess. Besides, there is evidence offered by the book itself which

¹⁷ लवविना एव लववि लवविना लवविना । *Pravara-shikha* p. 107.

¹⁸ लववि लववि लववि लववि लववि । *Pravara-shikha* p. 108.

¹⁹ लववि लववि लववि लववि लववि । *Pravara-shikha* p. 108.

²⁰ लववि लववि लववि लववि लववि । *Pravara-shikha* p. 108.

²¹ लववि लववि लववि लववि लववि । *Pravara-shikha* p. 108.

even once speak of Nagas and of the entire country from Nagas to Rajputana he has very little to say. Even only knowledge of the Malaya Peninsula and some parts of the Siam country and the people of Sabra and Malakka, the capital of western Padoh.¹⁰ This suggests familiarity with countries of the eastern and western portions of Northern India and the detailed description of the customs of Western India makes it absolutely clear that Vāṇapāṇi had personal knowledge of the western portions and that his information about the eastern regions was probably derived from the words of his predecessors like that of Bhāṭṭa of Rajputana. When Vāṇapāṇi belonged to Western India may also be guessed from the fact that he makes a large number of quotations from Apastamba's *Gṛhyasūtra* as we have shown before and it is known that the Vedic school of the Āgastyaśākhā flourished in Western India especially in the land of the drāviṇa.¹¹

The question now presents itself as to what may be the meaning of the words Nagasūrya and Vāṇasūrya in the two passages referred to above. Nagasūrya is certainly right in holding that they are proper names relating to a particular place and do not mean the words at all of a city or ground as will be evident from the account in which they occur. In neither of the cases is there any certain link between the name and the village. Both the words are used in connection with other proper names, the former in the order Aśvāpāṇi, Mādhavapāṇi, Nāgarikpāṇi, Dvāpāṇi, Tāmasapāṇi, etc., and the latter in the order Śāśvāpāṇi, Kāśhā, Nāgasūrya. In the second case it is found that the names are those of well-known towns, Alakhāṭra, the capital of the North Pāṇis, and Sāṭhā or Agastya and the conclusion becomes inevitable that Nagas is also the name of a particular town, and it is very easy now that Vāṇasūrya is more familiar with Western India than with the other parts of it we are led to expect Nagas

¹⁰ The name of the place is Kāśhāpāṇi. Bhāṭṭa's *Śāstra*, p. 277.

¹¹ *Indian, Apanistic Information*, translated by, p. 222.

belonging to the class *r* that the word *Nagara* in this story is older than the *Kathavalā* is a proper name, appears from what the *Kathā* says in connection with another story of *Yajña* (IV. 1, 128) : it states there that *Nagara* is read in the *Kaṭṭya* group as the designation of a particular city as it stands in company with other such names there.¹⁷ Even a city called *Nagara* also the *Nigari* alphabet may have derived its name. The existence of a city called *Nagara*¹⁸ therefore cannot be questioned. There is, however, no justification for holding that the *Nagara* we have referred to was the city where *Yajñayama* composed his work, it being only one of the many places that he has mentioned in illustrating his story ; the statement that we may say is that from the corresponding, disfigured manner in which he has expressed the words (spoken by kings, officials and others) he must have belonged to a *Gaṇaśāhī* or a democratic government like the city of the *Hikāyas* described above. This is also apparent from the importance he attaches to the assembly of scribes (*Nigartīn-kumārāḥ*) alluded to before.

¹⁷ *अथवास्तिहं तु वैशाखस्यैव साधनस्यैव वैशाखस्यैव यजति तस्मिन् साधनैवसमिति तदुक्तवाक्येन* (*Kathavalā* II. 3, 128). The last part of this quotation would lead *Yajñayama* to the correct form of derivation in designating the name of his particular *Nagara*, i.e. *Yajñayama* has apparently not followed that old form, perhaps in following *Yajñayama* practice. The *Kathā* is concerned with the place of *Yajña* knowledge from that the form *Nigari* is derived from *Nigari* as equally close to correct knowledge (*तदुक्तवाक्येनस्यैव*), cf. *Yajñayama* II. 121 to *Yajña* and the example given to *Yajñayama* in the *Yajñayama* *Yajñayama*. The story also has *Nigari*, *Yajñayama* is now known as the *Kathā*.

¹⁸ There is evidence of a kind of *Nagara* mentioned in the *Yajñayama* *Yajñayama* of *Yajñayama*. (*Yajñayama* *Yajñayama*, p. 117, line 1 & 2 in *Yajñayama* has the *Yajñayama* *Yajñayama* *Yajñayama*).

III.—A Note on the Statues of Śaśanaśāha Emperors in the Calcutta Museum.

By R. D. Banerji, B. A.

The statues which were discovered in Patna, first of all about a century ago, and then in the front garden of the Asiatic Society of Bengal fifty years back, have been discovered for a third time in the well known Museum gallery of the Calcutta Museum.^{*} It must be observed that Mr. E. F. Jeyaraj, M.A., Dornier Professor, has really discovered another statue, which is the oldest statue in India. There cannot be any doubt about the fact that these two pieces of Indian sculpture belong to the oldest known period of Indian Hindu Art. The question of their identification had puzzled artists and antiquaries for more than half a century. There may be differences of opinion about the different parts of Mr. Jeyaraj's theory but there cannot be two opinions about the emblems also and *Pada-Mukha* and therefore Mr. Jeyaraj's identification of these two pieces of sculpture as statues of Gupta Emperors and as statues of two Śaśanaśāha Emperors, Śaśa-Udaya and Varha-Nandi, rests on very solid grounds. Consequently it has to be admitted that in these two specimens of Indian sculpture, Mr. Jeyaraj has really discovered the oldest known Indian statue and has correctly identified them with two Emperors of the Śaśanaśāha dynasty of Northern India.

Before the identification of these two specimens the statue of the Kushan Emperor of Kanishka I. was the oldest known statue in India. Even if we reject other evidence about the date of these two specimens the weight of the oldest inscriptions on their backs would be sufficient to prove that the statue of Kanishka is decidedly later in date than the Patna ones.

In 1913 the late Dr. Theodor Blech, then of the Dakota Museum, made an attempt to decipher the inscriptions on these two stones. But they baffled his attempt. The word *Nahkai* would be deciphered by him with portions of the other words. He, however, did not publish the work of his conversion as he was not sure of his interpretation. It was at that time that the paleogeography of the state was carefully examined. I did this work under Dr. Blech's supervision but the results of my investigations were not published at that time at his request.

In 1908 Dr. D. B. Spencer, then Superintendent of the Indian Crops, consulted me about the date of these two inscriptions. He was of opinion that they were specimens of Mississippian Art and thought so because of the high polish on them. When I pointed out to him the peculiarities of what I then considered a later script and in the short course of the conversation, he told me that most probably the inscriptions were later in date than the sculptures. I did not agree with him at that time but he seems to me now that probably Dr. Spencer was correct in assigning a later date to the inscriptions than the sculptures on which the records are inscribed, if the inscriptions were not to be post-Mississippian.

As to the reading of the inscriptions I agree entirely with Mr. Deyrre in his reading of the inscription on the statue of *Vayta-Mandia*. There is only one defect in it. In this record the second syllable of the first word is *da* and not *pa*. The mistake is not affected in the least, as the word is both more similar to the *man* (*pa*), I examined the original very carefully once again in Columbia and I find that the top bar of the square *da* is partly distinct and is part fairly unobscured on the stone. In 1908 Dr. Blech and I read wrongly the first word as *gudka* (Sh. *Fakka*), because we failed to observe the vertical space back of the *da* which is clearly distinguishable on the stone.

I am afraid I cannot agree entirely with Mr. Japanez in his reading of the inscription on the statue of *Shin* for the following reasons:—

(1) The syllable read by him as *shin* is *shin* and not *shin* as it is written. The first syllable of *shin* may be the same as it has some resemblance to the *shin* and *shin* *shin* but the absence of the right upper vertical which is characteristic of this movement is missing. Even in the *Shin* records the upper vertical is present though it is on the left instead of right. On the other hand there is a short curved hook attached to the left upper corner which must be explained.

(2) The syllable read by Mr. Japanez as *shin* is the last word of this record appears to me to be *shin*. For the upper vertical line on the top is the first century *shin*. This vertical is to be found in the later *Shin* inscription from *Shin* but it disappears in the inscription of *Shin*.¹

(3) The syllable read by Mr. Japanez as *shin* is *shin* and appears to be *shin* of the first century *shin* or *shin*. The *shin* which is the precursor of the *shin* is written on the original. The form of the syllable as well as the form of other *shin* in the same inscription indicate that it should not be read as *shin*. The oldest known form of the palatal *shin* is to be found in the record, probably pre-*Shin*, which is called the *shin* at *Shin* in *Shin*.² This form very easily resembles the later form of *shin*. But the last syllable of the word read by Mr. Japanez as *shin* is *shin* and the resemblance between the *shin* form of the palatal *shin* and the *shin* form has been easily noticeable.

The forms of the majority of *shin* in both of the inscriptions show that the records should be regarded as later in date. I shall take them in order and show their resemblance to forms in other inscriptions of undoubted date. The

¹ *Ep. Ind. vol. II, p. 101, No. 1.*

² *Idem, p. 115, No. 1.*

³ *Ind. Ind. vol. II, p. 101, p. 111, No. 1.*

second letter of the first word on the stone of Aje is read by Mr. Jaganmouga. It is correct but the form of the letter is late. The Mauryan *ga* has an acute angle at its top whereas the top of this letter is round. With the comparison by *Phrygia* given in an inscription¹ which must have been inscribed at the same time as the second of the post 12 of the reign of Sushat.

99. The vowel *a* in *da* very closely resembles in form the same vowel in the Saurashtra inscription of the first century B.C. or A.D. Cf. *a* in *Adhagajaya*.²

100. In the same word the form of *an* in the second syllable is equally remarkable. The Mauryan form is quite different. The form in the Patala inscription resembles that in a Mathura inscription of the year 52 of the Kapsa era, cf. also in *Chakrapa* in L. 3.³

101. The letter of *da* in *Chak* is also late. The Ashoka form consists of a circle limited by a vertical straight line which projects above the upper periphery of the circle whereas here we have a vertical straight with late oblique curves attached to its lower extremity, and an acute angle. The Ashoka form persisted for a long time, cf. *adidharmas*.⁴ The form in the Patala inscription resembles the Kapsa form, cf. *Chakra* in the Kapsa Buddhist inscription from *Charyap*.⁵

Examined palaeographically the inscription in the station of Vardha-Nandis who point to the same conclusion. The following facts indicate that this inscription should not be regarded earlier than the first century A.D. —

- (a) The triangle-shaped character figure or circle as the base of *da* in *da* in *da*.
- (b) An inverted triangle as *an* in *an* in *an*.
- (c) The character in the base line of *an* in *an* of *an* in *an* the form of *an* in *an*.

¹ Ep. Ind. Vol. II, p. 369, No. 2.

² Vol. VI, Pl. p. 111, inscription 101.

³ Vol. VI, Pl. p. 111, No. 101.

⁴ Vol. p. 369, No. 1.

⁵ Vol. VI, p. 111.

1. Mr. Dierckx takes to the conservative view, he is faithful to all the letters under hypothesis and to give my various meanings to letters readings whenever he differs from me. Until and unless all the letters can be identified and explained on the hypothesis of a late script, I am not prepared to accept that hypothesis.

My arguments on the evolution of the letters based on the glider-effort have not been considered by Mr. Dierckx. I think that it is reasonable that a three-stroke letter goes to either a single, two or two-stroke or two-stroke representation (loop).

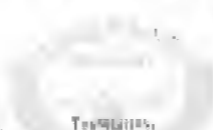
I am, however, very glad to see that Mr. Dierckx agrees with me in the making of the proper stems and in the general trend.

R. T. J.



*-सूचक. The number contained in my *Die Wagnerschen Werke* library is 1.117.24.26.

- ३ । एता गैरु नालक नमराय नलिखर पुनरिच्छा ह-
- ४ । न्ना नलीय नलीय नलीय नलीय नलीय नलीय
- ५ । नलिखर नलीय नलीय नलीय नलीय नलीय
- ६ । नलीय नलीय नलीय नलीय नलीय नलीय
- ७ । नलीय नलीय नलीय नलीय नलीय नलीय
- ८ । नलीय नलीय नलीय नलीय नलीय नलीय
- ९ । नलीय नलीय नलीय नलीय नलीय नलीय
- १० । नलीय नलीय नलीय नलीय नलीय नलीय
- ११ । नलीय नलीय नलीय नलीय नलीय नलीय
- १२ । नलीय नलीय नलीय नलीय नलीय नलीय



To General Pitt-Rivers, President of the Royal Society (Exhibition of Photographs, Japan 1890).

General Pitt-Rivers, with compliments, is from that of the Emperor of Japan's Harbors, your agent, who requested his grace to carry for the scattering of the dignity of his Majesty's, he is pleased to order you to writing the same. More than of our family with this sacred place they will continue to preserve you. This charter should be considered well and well if any one else is able to produce a document (including the same principles) by any of our families. The day of the day: let this be known.

[The end of the writing.]

V.—Translation of Maharajah Kalyan Singh's *Khulāsat-ut-Tāwarikh*.
(I.)

Dr. Peter DeGrueter, Southern Illinois Univ.

DOCTOR OF THE NAUGHTY OF PERHAPS FROM THE HOUSE OF
JAMES KENNEDY 2011 HOUSE.

Број 1. Август 1911. године. Издање 1. Август 1911. године. Број 1. Август 1911. године. Издање 1. Август 1911. године.

July 1998

After Khan was a court noble. In the time of Mahmud of Ghazni he was appointed to the office of Deputy of the Government of Bengal. He was a good administrator and worked with energy and sagacity. The Viceroy of Bengal directed on the plains of Barisal Khud, and at his prime Akmalshah, the son of Bahadur Shah, was appointed Subedar of Bengal. After Khan's death, Mahmud of Ghazni directed Akmalshah to be the minister of his father Bahadur Shah in Ghazni with Akbar Khan. After gaining victory in this battle, Akmalshah came to terms with his father, and got Akbar Khan appointed to the Subedar of Bengal, Bihar and Orissa as well as to the Governorship of Bengal. After this, Akbar Khan, whose real name was Humayun Khan, led the foundation of the city of Humayunabad in his name. Akbar Khan was the son of Akmalshah and the son-in-law of Akbar Khan. But the relations between Akmalshah and his son-in-law were strained and Akbar Khan's daughter married Humayun's son, and along with her son Bahadur Khan Akmalshah lived with his father. Akbar Khan brought up his grandson, and planned to have him succeed him in office.

*The 11th of 1997 F-16 was placed in my hands by Ryan Edward Hanks, head instructor of Delta One.

interests as in his lifetime he had asked the reigning sovereign for the grant of the same and other necessary orders sanctioning his grandson's succession to the Viceroyalty. But it is beyond what he did (I need not say).

Shajahannada.

Shajahannada, the son-in-law of Jafar Khan, resided in the province of Orissa, but was really an inhabitant of Burhagpur in the Deccan. He belonged to the "Afghan," which is a class of Turks of Khurasan. During the stay of Jahangir in the Deccan, he married the daughter of Jafar Khan, the then Duran of the province of Bengal, and accompanied him. With the political rise of Jafar Khan, Shajahannada also rose, so much so that during the Viceroyalty of Jafar Khan, Shajahannada became Subedar of Orissa or a Deputy of Jafar Khan. The mother of Ali Ward Khan Mahabat Jung belonged to the tribe of "Afghan" and was related to Shajahannada. Mahabat Jung, together with his father and his brother Haji Ahmad, was in the service of the Emperor Aurang Shah. After the death of Aurang Shah, Ali Ward Khan was reduced to distressed circumstances and lived a retired life. In the beginning of the reign of Muhammad Shah, Mirza Muhammad, the father of Mahabat Jung, presented himself before Shajahannada and got into his service. Shajahannada treated him well. Having heard this, Mahabat Jung proceeded from Shahjahanabad to Orissa on a most respectful expedition and made his appearance before Shajahannada and his father. Shajahannada kept him also in his service. Mirza Muhammad Ali Mahabat Jung was a talented man. He soon distinguished himself in the service of Shajahannada and rose to a high position in his service. He then married his brother Haji Ahmad with his family and relatives. He managed to show a decent amount for their travelling expenses, and they all travelled safe from Shahjahanabad to Orissa. Haji Ahmad also got into the service of Shajahannada. The two brothers were men of good merit and their services to Shajahannada rendered much to the stability

of his government. By virtue of his courage and judgment Mirza Mohammed Ali Mirza Jang rose to a much higher position than his father, brother and other nobles of Shajah-Shah's court. Shajah-Shah recommended him to the Emperor for a noble post and the title of Mohammed Ali Tugh Khan. But Jafar Khan was displeased with Shajah-Shah, and in view of his ill-health he was anxious that Shajah-Shah's nephew Khan should succeed him in office. It was therefore that he asked His Majesty through his representatives to appoint Surhan Khan who was then the Governor of Bengal to act as the Viceroy of Bengal. Hearing this Shajah-Shah's courtiers Mohammed Ali Tugh Khan and Hajj Ahmad, with their allies he made a representation to the King, asking the Majesty to be pleased to confer upon him the Viceroyalty of Bengal and Orissa. He submitted this representation with a magnificent present. He then arranged for two daks, one from Orissa to Shahjahanabad for a reply from the King and the other from Orissa to Murshidabad with a view to get timely information of the health of Jafar Khan, who was suffering from a fatal disease. Secretly he dismissed some of his military officers and sent them to Murshidabad to remain in different places and watch his arrival. The most extensive arrangements for boats, as the roads were then almost impassable on account of the rainy season, and seriously aided him in expediting his duty had he received the intelligence of the departure of the royal army, and of the approaching death of Jafar Khan, who it was said could not live for more than five or six days. In Orissa he left Mohammed Taqi, his son by his second wife to act for him as his deputy, and himself proceeded to Murshidabad with Mohammed Ali Tugh Khan and other nobles. He travelled partly by boat and partly by land. But on his way he heard the news of Jafar Khan's death, with the royal army waiting upon him the Viceroyalty of Bengal and Orissa also reached him. He asked the place where he received this surprising news Hakeem Shams. From there he travelled to Murshidabad, and held court in Chelal dahan, the

hall of public audience made by Jafar Khan. He sat in a dignified manner with his suspicions and ordered the Divan to read the royal decrees. He ordered physicians to be made, and took patients from the natives of the place. His son, Sadegh Khan, who lived here was then two miles distant from the gates of Isfahan. Sadegh Khan watched his mare as soon as he heard the sounds of rejoicing and was informed of the facts. Without a dinner [and without] said that his uncle on his father was in possession of the royal proceeds and of the gate treasury, the only means open to him was to submit. Sadegh Khan then rode, and went to his father and, after offering his congratulations, made a present to him. Shajvalahk seated his son on his lap, and conferred him in his post of Divan of the Khata Sharika [Government lands] of Isfahan. He moreover bestowed favours on his son, and treated him as affectionately and with as much distinction that both he and his mother forgot the death of Jafar Khan and felt possessed to their life.

It is true that no one loved anybody as much as he does his son. After finishing his domestic business and settling the family and relatives of Jafar Khan he turned himself to the management of state affairs and attempted to act independently. It soon matters he also consulted Muhammad Ali Verdi Khan and Hajj Ahmad Khan. He took the revenue and settlement departments in his hands, and marked with the assistance of Jal' Alwan Khan, an old, clever, and experienced revenue officer (Divan). He appointed Jafar Soltan Fakh Khan, who was a millionaire and the most famous banker of his time, as a cashier of the state and companies. He made himself the head of the judicial department and generally disposed of civil cases. Once in a week he heard the parties and administered criminalised justice. It was therefore that the public was very grateful to him. He maintained before him many of the Ruzbihan and Tabakhian of Isfahan who were all ready to praise about the time of Jafar Khan; gave a judicial hearing to them, and released them on the security of Jafar with Fakh Khan and their taking

rules of religion. He not only retained them from another sect but also conferred titles upon them according to their respective positions in society. Such acts of magnanimity and philanthropy made him exceedingly popular. His reign was very peaceful. He appointed his cousin-law Minister Geli Khan Babur Rostam Jung the administrator of Jalangitang, Dacca. He appointed Syed Ahmad Khan, son of Haji Ahmad, the Faujdar of Rangpur. Zahir-ud-din Ahmad Khan, the youngest son of Haji Ahmad and cousin-law of Mahabat Jung, was appointed the Faujdar of Rajshahi and Shamshir Muhammad Khan, the nephew and eldest son-in-law of Mahabat Jung, the Bahadur of the army. Muhammad Ali Khan Mahabat Jung, Haji Ahmad, Akbar Ghani and Jang Bahadur Khan had a hand in all administrative and revenue matters and did their work properly. In 1161 A.D. that is 1748 P. M. the British was conferred by the order of the Emperor from the Schahshah of Fikhar. Shajahan Shah took this opportunity of writing the Emperor for a title in 1161 A.D. after appointing him the Subedar of Bihar. He then appointed his son Akbar Shah Shafiq Khan as his deputy. His Zahir-ud-din, the daughter of Jang Bahadur wife of Shajahan Shah, was unwilling to separate her son from her and consequently asked her husband to appoint Muhammad Ali Verdi Khan Mahabat Jung cousin to the Subedar of Bihar as a deputy of her son Shafiq Khan. The wife Khan was then married at the entrance to the female department. Shajahan Shah had an elephant, a galli with an embroidered covering and jewels given to, and a magnificent title conferred upon, Ali Verdi Khan by his son Shafiq Khan. At the instance of Ali Verdi Khan because the recipients of these things were the sons of Shajahan Shah as well. Shajahan Shah gave the Khan the title of Jang Bahadur, the title of Mahabat Jung Bahadur and the privilege of keeping the flag (dham) and the sword (Khilash). Thus it was that Mahabat Jung left for Bihar in 1161, with the permission of Shajahan Shah, Mahabat Jung took his two cousin-laws with him, and having

Mahmudabad received Anwar-ul-Daula. He immediately abdicated the posthumous father and after age, you arrived in Mahmudabad. He visited in Shajwadda, was received by his warmly, and then returned to his province. Mahomed Jung's short administration of Belur was a great success. He subdued the nearly Semindere and rewarded those who were loyal and obedient. He filled the state with gifts and bestowed them, and provided himself with all that is necessary for a man in his position. He managed to keep himself in the good books of Shajwadda, till he had the latter died at the time of the entry of Nader Shah in Shahjahanabad.

Mahomed Jung's Khan

After Mahomed Sultan Khan, the son of Shajwadda and the grandson of Jafar Khan, succeeded to the post of the Viceroyalty of Bengal, Bihar and Orissa after his father's death and began himself in the management of the affairs of the province according to his own lights. Though he did not interfere with Rai Khan Ghani, with Haji Ahmed or with Jagan Singh, Panch Chet, and Mir Mahmud, Haji had Ali Khan and Ghani. Ali Khan who were his old friends and who gave Haji Ahmed a grudge, always against him. They represented the enemy and opposition that really existed between Haji Ahmed and the natives and pleased the mind of Shajwadda against Haji Ahmed to such an extent that Shajwadda, as had been from him the seal of Demand which had been with him from Shajwadda's own and made it over to Mir Mahmud. Feeling greatly incensed, Haji Ahmed wrote to his brother all that had happened to him. Mahomed Jung saw the things and confusion that had taken place in the affairs of the Indian Empire. After Shajwadda's death he saw that the time was most opportune for venturing his treacherous designs that he had intended. He therefore secretly applied through Mahomed Sultan Tay Khan, who was at that time a great favourite of Mahomed High Pathan and was an old friend of Mahomed Jung, to obtain the Viceroyalty of Bengal, Bihar and Orissa in his own

came from the blow of the death of Sharjaddukh and he also promised to pay one acre of tapers as *Fardoul* and to send all the wealth and money of Sharjaddukh's house. His request was granted by the King and he sent the *Shah* of *Faroudjah* to him. He now began to entertain the idea of killing Hengul and of killing the son of his own mother. Apart from this, the complaint of his brother Hui Ahmad who had been writing to him all that was happening at *Morbidabad* and the information given him by traitorous persons like *Agul* both from *Chand* and other cities of *Morbidabad* who had joined him were the chief cause of his enmity with his father Khan. Malikat Jung began to scheme and to scheme in secret of war in the project of marching against the march of his father. All was done and was made of the rule of *Shahjahan* had slipped. With a view to fight with his father Khan he marched out of the city of *Amirabad* and marched over the back of *Wazir Khan*. He encountered all the young and old *Hindus* and *Shahjahan* before him. When all had assembled, he gave the *Queen* in the hands of the *Mahomedans* and *Qangs* really in the hands of the *Hindus* and asked them to make order of allegiance. He said,—"I am going to fight with my enemy. I wish to have a solemn declaration from each trustworthy and old *Shah* as guarantee for my soldiers. If you wish to remain my friends and help me you should solemnly declare to me with that you would not refuse or deliver me over if I plunge into the war, that you would remain neutral in my matters and friends of my friends and that you will be ever ready to help me." The officers of the army, who together with the soldiers were the sworn friends and real well-wishers of Malikat Jung, gladly accepted the conditions and took very strict oath in the *Queen* and *Qangs* name. Unanimously and as if with one voice, they declared loudly that they were ready to accept his friendship and to show their bravery. The new sultan then followed and entered into a solemn agreement and was ready to accept the friendship of Malikat Jung. Flung divided usually in this point he declared that was his duty.

began his journey yesterday that he must have entered Tientsin that day and would reach Hsankichai in less than six days time. He himself submitted the petition which was forwarded to his superior to Sushan Kuan and informed him of the state of affairs. The petition ran thus: "The fugitive of my brother Hsüi Ahnang has now reached his abode. I have, therefore, come down in this place to see that my (our) name's prestige is protected. I hope that you will allow Hsüi Ahnang with all his relations and dependents to depart." The great as well as the common folk were much surprised at the news. Sushan Kuan called together the soldiers of the army and all his subordinates. He also called Hsüi Ahnang and admonished him. Hsüi Ahnang began to talk very politely and mildly to calm the emotion and promised that he would at once ask Mahabat Jung to return if he obtained leave to go to him. Some were not disposed to grant him leave as they thought the statement of Hsüi Ahnang to be deceptive, others were disposed to believe in it. The Chinese (Chuan Kuan, who was a respectable leader of Sushan Kuan and was a friend now, submitted that Hsüi Ahnang) be sent along with his family and his dependents to Mahabat Jung and that if he did not fulfil his promise he would be punished for his treachery and Sushan Kuan approved of his suggestion and sent Hsüi Ahnang along with his family and dependents to Mahabat Jung. Hsüi Ahnang after his arrival repeatedly sent representatives to Sushan Kuan and submitted that Mahabat Jung still owed allegiance to Sushan Kuan, and that Sushan Kuan should not therefore think of punishing against him but that he should come out of the city after having soldiers and representing certain facts so that Mahabat Jung would return. Sushan Kuan believed in the representation of Hsüi Ahnang and went out of the city. On the 18th September, 1900 Hsüi Ahnang Sushan Kuan came out of Hsankichai with his men and equipments. After three or four marches he reached Katsunara. From there he reached Kuangsh Kowak which is at the back of the Tientsin wall (Kowakshichai). On the 21st Mahabat Jung

the enemy hurried and disordered themselves the same night. The next morning, rising as he expected, he divided his army into three parts, and posted himself, who was a good fighter, to lead Oghien Hsiao Khan, and himself crossed the Mountains with two divisions, one of which he sent to the rear of Barbarian Khan and with the other faced his front. Both sides quailed before Oghien Hsiao Khan showed such conspicuous bravery and fought so intrepidly that Hsueh Tzu was killed with a large body of his men and the rest fled in flight. The suddenly the army of Mahabat Jung attacked the rear of Barbarian Khan and caused much confusion while Mahabat Jung and his men attacked Barbarian Khan's front. In this double fight some of the generals of Barbarian Khan were killed while a very large following fell in the thick of the confusion. Sober much Barbarian Khan and killed him on the spot. The army of Barbarian Khan was completely destroyed. The defeat of Barbarian Khan's elephants, seeing its master dead, took the elephants out of the battle-field and advanced towards Mien-chih-lai. When Oghien Hsiao Khan's army fell on his master's elephants, he fought his master marching in flight seeing to his comrades, and he therefore sent a messenger to bring the elephants before him. When the messenger came alongside the elephants, the driver said that his master was killed and that it was his master that he was taking back. The messenger returned and informed Oghien Hsiao Khan of the matter. On hearing this news the bright world looked dark to this brave, warlike firm and faithful general. With his men he sprung to the aid of Mahabat Jung like a lion and joined his comrades and bravery, did not let he was himself killed together with his two sons and his friends and came to the everlasting Home. In the same way other generals of Barbarian Khan fought with Mahabat Jung's army, and Mahabat Jung gained victory over the rest of his master, possessed himself of his forts, families, etc., and sent his brother Hsiang-shan to invade Mien-chih-lai. Hsiang-shan with the agility of wind and lightning rushed Mien-chih-lai and possessed the rule of Mahabat Jung by land of iron. He received the message

were and brought all his officers and treasury of Barfana Khan in his possession. At the same time of the death of Barfana Khan, the wives and vestiges of her family were taken. In this short narrative, would be difficult to dwell on the details to which Atanabkha's family were related, in consequence of this lamentable circumstance.

ACCOUNT OF NIGAN HANSHAN JANG BARFANA.

NIGAN HANSHAN JANG, whose real name was Mohammed Ali Vakil Khan, was in the beginning one of the officers of the King's Court. How and through what influence he came to Bengal from Hindustan has already been related in the description of Shajwahkha's rule. It is not necessary to reiterate it here. In short, two days after the death of Barfana Khan, Mikhlat Jang, in the middle of the month of Rabi-ul-Thani entered Moradabad with great pomp and splendor and with much magnificence and grandeur and in the morning of the Viceroyalty of Bengal, Bihar and Orissa and ordered public rejoicings. The nobility of the city were gathered and came and presented him with many valuable articles. Mikhlat Jang stripped all the wealth and treasure that had been amassed by Jular Khan, Shajwahkha and Barfana Khan, which were worth more than a hundred crores. He sent one crore in cash and some other valuable worth about a crore, which he had gained commencing the house of Barfana Khan, to Mohammed Shah. The King conferred upon him the title of Hishar-ul-Muluk and gave him the command of Hali-Shamir and the privilege of keeping *Mah* and *Mawatit*. He gave the prominent (*Kashmiri*) governorship of Bihar to his younger son Jular (Jahangir Ahmad) Khan whom he had lately dismissed as his Deputy, and asked for him the title of *Shahar-ul-Muluk*. He also gave Mikhlat Jang, and a Field, *Kashmiri*, the command of Hali-Shamir (keeping 7,000 men) and the privilege of keeping *Mah*, *Mawatit* and *Neebat* and *Sham*. For his other son-in-law, Nizam-ul-Mohammad Khan, he asked the office of Hali-Shamir (2,000 men) and for the title of *Shahar-ul-Muluk*. He also gave Mikhlat Jang and ordered upon him these titles and privileges together with the office of *Jahangir* (reger

and the Ummat of (Khalid Khalid) Khan Mahal of Bengal. To his third nephew, Syed Ahmad Khan he gave the above principality and the title of *Mohammadshah Bahadur Bahadur Jung* and gave him the Deputy Governorship of Orissa after taking it from Mirza-ul-Hadi Khan, the son-in-law of Mirza-ul-Hadi. He also bestowed the other offices of his army who were concerned in shielding the land of their respective masters. Bahadur Khan with other titles and offices. Sir Ahmad Khan, the Deputy of Mirza-ul-Hadi, was appointed to the office of Governorship and was given the title of *Ali Bahadur*, while Raja Juchel Khan, the old Deputy of Mirza-ul-Hadi, was given the Deputyship of the other departments.

He marched against Mirza-ul-Hadi Khan, the son-in-law of Mirza-ul-Hadi, the Deputy Governor of Orissa, and obtained victory over him in a battle. Mirza-ul-Hadi Khan together with his wife and children and all the wealth and treasure he had, embarked on board a ship and going towards the Deccan sought his life peacefully and in good circumstances under the protection of the Nizam-ul-Mulk.

After this Mirza-ul-Hadi Jung got possession of the richest Deccan, Bengal and Orissa and devoted his energies to the financial and political administration of the country and worked with great firmness and ability. He also collected all the things necessary for a prince and a noble for himself as well as for his subjects. He adopted Mirza-ul-Hadi, the son of his younger daughter Azim Begum, as his son, and gave him a princely education. He wished solemnly that Mirza-ul-Hadi in his married way may under the Vice-royalty of Bengal and Orissa be his guardian. This is what he wished. But as it was impossible for him to get of lifting the daughter's son of Azim Khan his daughter's son was killed by Mirza-ul-Hadi. Azim Khan. An account of this affair will, God willing, be given elsewhere.

He discharged the duties of his high office bravely and he ruled his states from 1100 Hija with great firmness and vigour. For about ten years during this period he had to contend engaged in fighting with Bahadur Shah and with

most of his transformation employed were in Murshidabad, then called Khair and Bader Khair by whom indeed the now-famous Enayullah Khair had been killed. He always showed humanity and kindness to little and none for the latest past successful and vigorous. At last on account of change he made peace with Baghaji and made over to him the province of Orissa in lieu of Chabul. He then saved himself from the Mahomedan and his subjects from their ravages and back. For six years after the peace, he spent his life in protecting the country and the property of his subjects and lived with ease and comfort and with a peaceful mind. He was very kind to his faithful subordinates and always bestowed favour upon them. It would require another book by itself if I were to write about all the events and adventures of Mahomed Jung, and therefore it would be out of place in this small volume, and I therefore satisfy myself with this much and trust to history for the completion of this work. But I relate some of the events of the Nawab's rule with the view of making these events of Mir Mahomed Jaber Khan's Khairabad clear.

Nawab Mahomed Jung (Shah), Governor of Bengal, was a very wise man. He had a keen insight into administrative and financial problems and proved himself a capable Governor. He had thorough acquaintance with military affairs, and was a brave warrior of his time. He made full inquiry before he took any political action of State. He paid out the slightest attention to the idle talk of squabblers. Truly speaking he seemed to have been born to rule Bengal, for everywhere request throughout his dominions. All along he discharged the various duties of his exalted position with much skill, and by the force of his character raised himself in the estimation of not only his friends but also of his enemies.

It is said that he had a stepson, Shah Khairan, by a slave girl, whom he had given in marriage to Mir Mahomed Jaber Khan by giving him the post of Subahdar of the very Jagir of his father on a salary of Rs. 5,000 a month. Yet being a devoted adherent of his own mother, he was

very suspicious of Mir Mohammedi Jaber Khan, and [secretly] incited the Europeans and kept an eye upon all his acts. He further humiliated him, and made him disgraced him. He always took a middle course. From Shah Shaban there were born a son, Miran alias Kalig Ali Khan, and a daughter named Fakhra Begum who was married to Mir Mohammedi Zahir Khan. Towards the close of Miran Mahabat Jung's rule, Nureh Mir Mohammedi Jaber Khan kept two women named Humsai Begum and Zabeer Begum of the Kachhi caste. He loved them most passionately, but through fear of Mahabat Jung kept the matter secret, till Nureh Mahabat Jung suffered from a fatal disease and made over the Vice-royalty to his grandson Shajjadshah then a mere youth, advising him specially not to fight with the English, and as he died. Nureh Shajjadshah, after the death of his grandfather, assumed the name of the Vice-royalty of Buzurg-Shah-Hussain (the Persian). He copied the misdeeds of his indulgent and dissipated, his treachery, covetousness and weakness. He paid no attention to the advice given him by his grandfather and became the cause of his own downfall and death.

Shajjadshah sent his men to Rajpura to arrest Kishan Bahadur, son of Raj Bahadur, the Deewan of the late Mahabat Jung. Kishan Bahadur fled to Calcutta where English officers took on Mr. Danks and others took him under protection. This provoked the ire of Shajjadshah and he asked the representatives of the English who were present in his court to send Kishan Bahadur to him at once together with his belongings. If they really wanted their own safety for otherwise they would have to reap the consequences of this interference and undue interference. In short, manner became harsh and over-embellished. The English replied that they could not make over the person of the man who had sought protection under the Company's flag but that they were ready to make good the defalcations made by him (Kishan Bahadur). Shajjadshah at last marched against the English on the 22nd August 1859 A.D. and captured the Fort of Calcutta which

as the ship contained only a few men under Mr. Denby. The sailing English ship on board a ship and Calcutta came into the possession of Shahjahan. He posted a large force to the Mahan Police station with the object of arresting the advance of the English if they were and himself went to Shahjahan. When the ship carrying the English from Calcutta reached Malwa, they were invited by Mr. Chiv, then a commander of the English force sent to help Nizam Shahi. Mr. Khan, Master of Arms. Chiv also sent a dispatch to England giving a graphic account of the recent history of Shahi Malwa. But after further consultation he ordered to leave a ship with the men under his command, and without waiting for orders from England, sailed for Calcutta. Having received a week's rest from the letters through which to Nizam Shahi Ali Khan, Jagat Singh, Mahesh Chav, Mahesh Chav's brother, Mahesh Singh, Chav, Mahesh Singh and others, who were the father and mother of the Khan. The ship delivered the letters to the addressee. The country of Shahi Malwa was such that Nizam Mir Muhammad Jafar Khan and the other great men of the city did not consider their lives and properties secure, and they therefore looked upon the letters received from Chiv as a threat to their lives and interests. They immediately sent the letters to the British Company. To Mr. Chiv's letters they simply sent the following reply:—"The people of our eyes are the same. The land and sea between this town and there."

As the war went further, everything was settled between the parties and the whole matter was signed, giving to Nizam Muhammad Jafar Khan the permanent Shahi Malwa ship of the Province. From this place Chiv sailed towards Calcutta till at last he reached near the Mahan Police station. By a night march he defeated Shahjahan's men who were paid under arms. On returning Calcutta with his party he occupied the named language. A detailed account of the affair would be rather too long for this work. To be short, from Calcutta to Shahjahan there were thought a great number of people

tribe, Simjuddh's men and the English. But in almost every one of these the English were victorious and Simjuddh was defeated. All at last he fled towards the north. Not at a great distance he fell into the hands of Meer Muhammad Jafar Khan and was made prisoner. But Nawab Meer Muhammad Jafar Khan did no regard for the past favours shown to him by Simjuddh, and immediately put him to death together with his brother Mirza Asaf.

Nawab Meer Muhammad Jafar Khan then sent Major Clive and the other English officers at Calcutta. Nawab Meer Muhammad Jafar Khan signed a treaty giving 5 acres of the entire revenues of the province to the English, and with the consent of the English assumed the name of Viceroyalty.

This incident enhanced the power and prestige of the East India Company. The writer does not remember the exact date of the occurrence, but it isn't plain perhaps 1765 or so.

As it is the intention of the author to give a more detailed account of the reign of Meer Muhammad Khan, he does not like to dwell at great length on minor events matters. But for the sake of consistency he will first narrate few facts of Nawab Meer Muhammad Jafar Khan's reign after which he will narrate the events of Muhammad Khan's life, in which will also be introduced some accounts of Meer Muhammad Jafar Khan.

To the last of the nation's misfortune all the vast treasures that had been amassed by Jafar Khan, Mirza Ghal Khan and Surfraz Khan, and miserably accumulated by Ali Vardi Khan fell at once into the hands of Meer Muhammad Jafar Khan when he was placed on the throne by Major Clive and the other English officials after the death of Simjuddh. The English had no idea of the richness of this hoarded wealth of which the poor slaves became the possessors. Meer Muhammad Jafar Khan promised to pay to the English only three acres of revenue, the amount that had been taken from their treasury at Calcutta, and brought the whole of Bengal and Bihar in his possession and control. Meera Mirza Muhammad Saif Ali Khan, was the son of Nawab Meer Muhammad Jafar Khan both his nephew

with High Chuan. This young man was by nature somewhat pale and languishing and had a great devotion to his father. He was appointed the deputy of the Viceroys through his father's efforts. He worked unceasingly with the administration and general affairs of the country and had some personal projects, especially near scenes of disaster. He was Jiang's deputy, obedient, without any fault. But Chuan's strange life upon him for his work, all on account of which is given below:—

General consternation prevailed in Baluch owing to the arrival of Shah Akbar in the country. Kamgar Khan, a loyal supporter of Baluch, together with some respectable Khans of Peshawar, viz. Nawab Hidayat Ali Khan and others went over to the King's camp, and there was a great discussion of both public and private business. Much loss of life and property was caused in consequence of this disagreement. Hearing of this Ajib-Allah Khan made from Munkhildad to Peshawar, and with the help of the English army defeated the King's forces at Baluch and then came Backdara and thence returned to Munkhildad.

As the events of the reignship of Huzi Muhammad Sultan Khan and Huzi Muhammad Kadir Khan, including, e.g., the return of Mowat from Marshfield to Fatan for the purpose of fighting with Khoshin Bowsir Khan, the death of Tarnash, the death of Mowat on the way by a lightning stroke, Mir Muhammad Zahir Khan's arrival in Fatan for the purpose of coordinating the forces, viz., of Dagh Bani Naurin, Dagh Bani Murash's peace with Colonel Mirza Sahib Jung, the interview of Maharaja Shishu Bahadur with Colonel Mirza Sahib Jung through Mr. Agha, the chief officer of the Amritsar Factory, the alliance entered into by Colonel Mowat and some other English officials with Maharaja Shishu Bahadur, the name of Shah Akbar, the secretary of the King in the throne through Maharaja Shishu Bahadur and the treaty between the Company and shahing through Maharaja Shishu Bahadur, an account of which named by fully narrated over a few volumes, the author knows them in the present and within only made remain as follows in Huzi Muhammad Kadir Khan.

Thereafter we ascertain that Khudir Humaid Khan, Mir Mohammed Jafar Khan's subordinate in Purneah, governed riches acquired by previous position and misappropriated the revenues of the Pergamun. He had accumulated about eight thousand rupees (more or less) and through the loss of Xowab building Ali Khan broke with Mir Jafar Khan, hated Purneah, and in the hope of gaining the goodwill of the king came to Haffiz. Captain Knox and Maharaja Shikar Bahadur with their men crossed the river Ganges, gave battle to Khudir Humaid Khan and defeated him completely. Captain Knox says that Maharaja Shikar Bahadur displayed much courage and bravery during the fight, which were highly appreciated and rewarded by the English.

After his defeat Khudir Humaid Khan went towards Dairpur. A few days after, Meeran with Dairpur's troops under the command of Colonel Clive marched to Patna and thence towards Champaran. Meeran was struck by lightning on the way and died. Colonel Clive gives Khudir Humaid Khan credit of the country and with his troops of Meeran returned to Patna and thence to Muzaffargarh. After a few days Colonel Clive went to Calcutta, took Mr. Fraser as joint assistant officer of the Calcutta factory (perhaps temporary) and himself sailed to England. From Madras he sent Mr. Henry Vansittart Esq. as Mr. Baksh, the senior officer of Madras, to Calcutta. Mr. Vansittart was a capable officer and was eminently fitted for the honorable post to which he was appointed. Mr. Aungall, the senior officer at Patna, was transferred to Calcutta and James Macleod of the Council and Mr. Ayn became the senior officer at Patna.

Mir Jafar Khan felt very sad and distressed in consequence of the death of his son and could not therefore attend to his business, which was a matter of course caused much disorder, and led to the rise of Mir Mohammad Ghazan.

The state of Boudh lies between 21° 30' and 27° 4' North Latitude and 84° 23' East Longitude and The Country. It is situated to the North by the British Provinces of the Nagpore District and the Nagpore Provinces of the Presidency States of Orissa, the Presidency States of Madras and Nilgiris, on the West, i.e., by the British Provinces, and on the East by the Presidency States of Kanara. The river Boudh which is formed by the union at village Boudh in the Orissa State, of the Orissa Nagpore rivers the South and the North Boudh enters the Boudh State near village Boudh and traverses the state from north to south, dividing it into halves. It is mainly the open tracts of land between ridges East of the river and the hills ranges that give a fine view beyond on the east and west of the river which is suitable for regular and cultivation of rice, and it is in these tracts that the Hindustani Marathas, the Gujars and other Hindustani tribes and a few Hindi tribes live. The Hindustani Marathas of the Maras call themselves *Marathi* (read *Marathi*) *Marathi* or *Marathi* and (few Hindustani Marathas, and from the

valleys of the state, include many Hindu castes, and look down upon the Hill Brahmins as Palyas, as they are called, as serfs. The Hill Brahmins in their turn do not call the lands of the Hill Brahmins whom they call "Palya Brahmins" or "Brahmins of the lowlands".

The Palya or Hill Brahmins occupy the jungle-covered hilly regions extending west and north-east from about the mouth of the River Brindavan to the mouth of Perungudi, the capital of the state, up to the mountainous limits of the state and passing beyond the British state into the state of Cochin. Of this large tract only a small portion to the north-east around village Kuzhi forms a fairly well wooded valley, and the Brahmins of this tract known as Kuzhi Palyas practice regular and continuous, of course and call themselves "Black Soil" Brahmins although there may be no black soil there. They were originally Palyas or Hill Brahmins like the Brahmins of Palya Pargana, and they still derive marriage alliances with the latter and follow generally the same customs and usages. The more well-to-do amongst these Brahmins of the Kuzhi Pargana have with the aid of British power at their marriage and division relationship with the Palya Brahmins. A few settlements of Palya Brahmins are also met with in the Kuzhi Pargana, to the south-west of Palya Pargana. In this paper I shall deal mainly with the genuine Palya Brahmins of the Hills of Cochin and refer only incidentally to the settlements of Palya Brahmins of the state to show how the latter have diverged from the primitive customs still obtaining among the Palyas.

The land of the Palya Brahmins does not extend far above the central valley of the Brindavan and consists of a series of small disconnected hill ranges covered with tangled forests in which the tiger, the panther, the leopard and the wild dog find their natural prey and, if possible, for some other large victim; where the wild elephant, the lion, the wild pig (see Jackson) and the bear roam about in search of food and occasionally cause great damage to the country within

and other tropical vegetable grows on the hill slopes by the Pahi Bhoris. The udipi (*Portia pithia*), the kushu (*Scap. scutellata*), the udipi or spotted dove (*Cot. maculata*), the kushu dove (*Streptop. dussumieri*) and the kushu dove (*Streptop. dussumieri*) are found in these hilly jungles, and sometimes occasional grows for the Hill Bhoris, who, however, are chiefly on vegetable diet.

During my stay in these parts I heard frequent complaints of wild elephants and wild pigs damaging the crops and vegetable of my Pahi Bhoris, and in my journey through these jungles-covered hill ranges, footpaths and bush movement of wild elephants were pointed out to me as indicating the common presence of these animals; and one of my party succeeded in bagging a large wild pig which required four strong men to carry the carcass. Wild forest of various kinds are abundant in these jungles. The *Sal. indicus robusta* predominates in these forests, and among other important trees are the *Sal.* (*Salicaria indica*), *Sal.* (*Salicaria indica*), *Sal.* (*Salicaria indica*), *Sal.* (*Salicaria indica*), and *Sal.* (*Salicaria indica*). Fungal fruits, wild roots and wild herbs of a few varieties found in their native jungles are utilized by the Hill Bhoris to supplement their scanty stock of food, and certain kinds of roots of their jungles are used by them for medicinal purposes.

The forest of the Pahi Bhoris is on a much higher elevation than the plains of Uda and is consequently much cooler and plannier. The hills range in elevation from 1,000 to over 1,500 feet above sea level. During January to the present of heavy jungled forest, the climate is at certain seasons extremely and malarious, although the indigenous population resist malarial much better than elsewhere. Cycles among children is not uncommon and most people are liable to attacks of fever, especially after the rain.

II.—A FURTHER DESCRIPTION.

The settlements of the Dalipi or Dalipi Malipus dwell in the valleys between successive hill ranges, grow mostly close to one of the mountain sides, bordering their communities. The settlements are situated in the valleys.

Each settlement seems a large tract of forest land within the limits of which the village site is shifted from time to time. They leave no trace when all the trees are felled and the stumps and stumps have been extracted, and return to another site within the area. They again return to the old site when new trees have grown up to great heights. In some villages the shifting of site is done every year. Each village consists of from about a dozen to about 60 houses, and each house consists of from one to four huts. The huts are generally rectangular in shape with steeply pitched roofs. The walls are made of logs of wood planted vertically on the ground and plastered over with mud from inside and the roofs are thatched. In the middle of the settlement is a cleared and somewhat level called the *Malipus Ghat*, which is the territory for the houses and also serves as an occasional great house. Arranged round the four walls of this hut are the village, or the houses, played upon by the young men in their dances. Some of these dances are performed against the wall, while others are suspended with string from the beams of the wall. In front of the *Malipus Ghat* is a square plot which is called the *Malipus* or *Malipus* ground where the houses are held in the morning and when the first *Malipus* dance is performed there. On the right of this plot is a small square plot (from 3) to 4) feet high which is the ground which is called the *Malipus* field. Behind the *Malipus* field or the "Gala-Silabun" is a plot representing the territory of the village. When a new village site is selected, this plot is first cleared up to the water with vegetation which will be described in a subsequent chapter and the journeying or migration of the village is bound up with this plot. It is then cleared by the wind or is otherwise spread, the village site then is built up, changed or otherwise the settlement

will traverse the settlement. Up the side of the Hage's Bay is generally another smaller bay which terminates at the west at temple of the mother-goddess *Thaburapt*. Close to the Hage's Bay are the houses of the village headmen—the *Naki*, or *warrior*, and the *thabok*, or *municipal headman*. All around are the huts of the other families of the settlement. Narrow lanes and by-paths run between rows of houses. Outside the chief settlements are a number of pale-green trees and close to the settlements are hills on whose slopes the villagers have their main cultivation. On the comparatively more level ground between the hill slopes and the group of huts the villagers grow some vegetable patches, papayas, beans, and yams.

The following description of the house of a headman of a Fijian settlement will give an idea of the material condition of a comparatively well-to-do Fijian family. The house of the *Chief* of village *Ekoro* consists of four lots. The main lot, which runs from north to south, is divided into two compartments by a partition of woven palm-leafwork by side, leaving an opening at one corner. The entrance to this lot is through a smaller door opening as a window in the eastern wall. The southern compartment is used as a kitchen, kitchen and sleeping room, the hearth being in front of the door and close to the western wall. The northern compartment is used as the place or "house" of *tabu* spirits where the ancestor-spirits are believed to keep their seat and where offerings are made to them. No outsider is admitted into this room, and except possession of the family, is the storage of money, clothes, jewelry and skins of animals, fish and other game, are stored there. Guns and clubs are kept in a separate lot. The richest family rarely owns more than three or four front stables, but the poorer have none whatever. They eat from leaf plates and drink from leaf cups or papaya gourd; nothing made up of civilization. Palm-leaf mats form their only bed. In a large settlement of nearly forty houses only two rising beds could be found. The main lot, which is to the north of the first and the three next, is called

the *Mañá-pá-lá* (which I have) a few nothing remains for the housing of some deer, two bamboo umbrellas with handles and one crudely made of willow leaves and having no handle, two benches, two stools (Bakha *mañá-lá*) three, some signs, a few empty bamboo baskets, a small pile of straw-stops wrapped containing also for supplying food or provisions to public officers visiting the village which the headman collects from contributions by the villagers, one winnowing basket, three bamboo guards, one polished mat, one earthen jar of glass (Bakha *lál-lá-lá*) also covers for the roof of public officers, one basket or hanging basket with a small bamboo basket suspended with strings at one end of the wooden beam on which catches have been set to indicate a deer (two prongs) and (prongs of a deer). There are also in this room, corresponding (Bakha *pa-lá*) for the sleeping places at small beds that are up-grade just set to dry in the sun, one *lá-lá* or straw mat for sitting and sleeping in the jungle, one *lá-lá* (Bakha *lá-lá*), one *lá-lá-lá-lá* (Bakha), one *lá-lá* and four stools, and two high seats of a good for making soap dishes in the jungle. This *lá-lá* has a deer made of planks of wood joined together and covering it a mat. In this *lá-lá* are sometimes accommodated relatives of the family, such as a married daughter and her husband, when they come on a visit. The headman of the village that stay in it when the *Mañá-pá-lá* is occupied by guests. In front of them two are earthen huts, one used as a stable-shed and the other as fuel pen and *Mañá-pá-lá* where rice is cooked with a mortar and pestle. The stable-shed has a deer made of logs of wood placed side by side over the wooden frame. These two huts have three ends of split bamboo. The average Bakha *Mañá-pá-lá* has an separate *lá-lá-lá* (Bakha), and only a few Bakha own cattle and possess a stable-shed, only one, two or three men in a big well-furnished cattle and plough, and the others also require the occasional use of a plough because it comes from neighbors. A hole for leading goats with the wooden frame is usually made in the foot of the compartment used as the kitchen. The average Bakha has an separate *lá-lá-lá-lá* and the *lá-lá-lá* is used for goats.

wall also serves as the store or lumber rack. Decorations to the house or hangings on the wall are practically unknown, but the walls are sometimes coated over with a kind of yellowish mud with which the white sandy clashes are inter-dyed.

(2) — Physical Features and Mental Characteristics.

Men and women are well-proportioned, of medium height, and rather light build. The hair is black and plentiful on the head, but generally scanty on the rest of the body, though men with good beards and whiskers are occasionally seen. The hair is ordinarily straight but sometimes it has a tendency to curl, and I met one or two men with distinctly curly or rather wavy hair. The eyebrows and hair on the face are well formed and the eyes are straight and of medium size, sometimes small. Their hands are delicately built, their noses are broad but not so broad nor so depressed as the nose is among most other Aboriginal tribes of North Borneo and China. The skin of the Pabel Malays also shows a much lighter brown tint than that of the average Bornean and Malay-speaking Aborigines. This is a trait which at once strikes the observer. The women are even lighter than the men. But the Pabel are usually pigmentation, the pigmentation darker and perhaps giving a certain distinction to the face. The lips are generally rather thick. Both men and very agile and are much faster men and travel great distances. The weekly market held every Saturday in village. Exchange on the westmost extremity of the Pabel country where the 3121 Malays exchange grown and vegetables for salt, tobacco and cloth with the lowlanders is attended by women as well as men from the end of Pabel Borneo, a distance of twenty miles. And I have seen several Pabel Malays bearing heavy loads on carrying pole-borne across their shoulders walk at a fair pace across the jungles and hills of the Pabel and Pabel Borneo while they with only a couple of hours' rest on the way.

The Fijian Blacks are cheerful, light-hearted, and even gay. **Mental Character.**—In the process of civilization, although they are intelligent, and their latent capacities. At my first visit

to the village I saw a number of Fijian women and some young men that at sight of the stranger, and it was with difficulty that a live could be induced to allow me to photograph them. On a closer acquaintance with them I found them frank, friendly and hospitable. Although they are respectful to people in authority and to those they consider worthy of respect, they are not servile, and an air of cynicism seems natural to them in their intercourse even with the highest authorities they know. They assume an air of superiority to the Solomonians and the Wangi, Choiseul, other immigrants from Ulukou Nigger and elsewhere. Those "Kulu" who have settled in the Fijian villages with the permission of the landowners have to carry burdens and make visits to other natives at fixed intervals. The Fijian Blacks are an indolent people. Both men and women and they keep their houses clean and tidy. In intelligence they compare favorably with most other island nations. The酋长 of one of the Fijian villages I visited impressed me as exceptionally intelligent. On certain points, however, which a Fijian Blacks desired to withhold information from me, he remained firm even when in a state of discomfort, though he was otherwise extremely polite and talkative. Like all island tribes and upon my contact with a superior civilization, the Fijian Blacks are on the whole stupid, untruthful, and lower but kind, wicked, and easily deceived. They value chastity in the married of both sexes. A man or a woman married or betrothed, going away with a person of a different tribe is regarded as a heinous moral offence and is punished with some conviction. The men are addicted to drink but women abstain from it.

17.—Dress and Ornamentation.

The dress of the Fijian Blacks is of the simplest. At home **Dress.**—most men wear only a wrap that like cloth round the waist, and the women wear wrap only

a gaily of patterned cloth hangs in its place by a string round the waist. Boys and girls up to the age of twelve or thirteen almost invariably wear such patterned cloth which the girls change for a larger cloth only when strangers visit the village whenever they dance in the evenings. Young men at their dance and festivals wear long blue cloth with one end hanging down below the knee. Except the poorest such men has two full-sleeved shirts, one worn round the waist and another as an upper garment. These however are used only on special occasions and during visits to other places. The shirts of men and women are all dyed a light yellow with a kind of polka-dot, such a kind is common in the country.

An adult Pukhi woman wears a cloth about twelve inches long which is worn as a corseted shirt and skirt. Poorer women have such only one such cloth, which is used while going out, whereas a smaller white shirt is worn in the house. Women have generally a separate building place a little apart from that of the men. As most women have only one cloth, they take it off before entering the water.

Old and young women wear a number of thick brass bracelets (*hwa*) on both arms, brass rings (*shwa*) on the fingers, a larger number on the left hand than on the right, a number of toe rings (*shwa*), one brass watch (*shwa*) on each leg, one or two wristlets (*shwa*) on each wrist, and one or more head necklaces (*shwa*) made of brass or iron (*shwa*), or both. Most young men wear head necklaces. Neither tattooing of the body nor ornamentation is practiced. The business of village was in land-taxes and are not distinguished by any particular insignia of office. But the Pukhi Qian-Nak of village Kuku, the headman appointed by the Raja for the whole of the Kuku Targant comprising of twenty-one villages, has been provided by the Raja of Siam with a costly necklace consisting of pearls, diamonds, rubies, salt, silver and steel, and the Pukhi Maha-Nak or headman appointed by the Raja for the whole Pukhi Targant has also been provided with a robe of Siam by Him. These men are not the recognized chief in

religious leaders for their respective purposes but they wield great influence as the intermediary between the people and the Raja.

V.—Rice Culture.

The daily life of the rice is largely devoted to the preparation of land by the dibble and the dho system of cultivation. The dho system of clearing land is as follows: A portion of a hill slope is selected for clearance and all the trees on it are cut down and arranged in rows and a large number of bushes and shrubs are also cut down and placed round the trees. These are left for some time to dry and then they are set fire to. When the trees are all reduced to ashes the land is dug up and ready ready for the cultivation of upland (jeth) rice.

The dho system of preparing land for cultivation is as follows: A plot of hill slope is selected for the purpose and all bushes and shrubs growing on the site are cut down and placed in heaps at the foot of each tree on the selected place, and left to dry for a week or so. If in the meantime other bushes or shrubs have sprouted they are also cleared and fire is set to all these heaps of bushes and shrubs so as to burn all the branches and twigs of the trees. The ashes are now spread all over the plot, and the dho is ready for cultivation. Usually on one portion of a dho, upland rice is sown, and on another such crops as makh (maize), makh (bitter melon) and okras are grown, and on the sides at the foot of the standing trees of trees, vegetable crops such as cress (dumak) and shall are planted so that the crops may go up the trees.

When cultivation of paddy is over in the Tibet plateau which is full of hills and jungles. In a few villages at the foot of the hills there are cultivations of low-land paddy, known as *Thi dho*, as are pointed.

From the month of Makh (January) to Bakhsh (April), men are engaged in the preparation of dho and dho (dho). Between Tugun (March) and Bakhsh (May) both men and

women carry rice-baling women to their fields. It is impossible to get strong types or quantify the fields and the new groups of women have taken over and the high-tillage (before in January) as well as the star-tan-misquany, which follows shortly afterwards, have been postponed, and partly must be postponed, the third-year sowing has been postponed in Raintide (April). These movements will be described in a subsequent chapter. Women are not allowed to and must not plough the fields, but they may break clods of earth in the fields, this is generally done with an *am-mudali*. In these months also the men are driven from the paddy area which are taken to their fields and burnt for old-mans; and men and some particularly women dig for edible roots, yams and tubers. As soon as there is a shower of rain the men plough their fields; and then again when the weather is dry they bring in the fields and for burning the women carry rice-baling women to the fields. In the months of Chait and Sairade (March-May) rice is grown in land sown, with paddy or other cereals. Between March and May, when the streams are almost dry, boys and men catch fish with their hands. Boys and girls go with help to their parents or they can be employed and sold work. They are then employed back after the middle. Between the months of May and Raintide the work of reaping and binding of harvest is also undertaken. In Raintide and Jante (April—June) the fields are sown by the men with paddy, the sowing being done after the *am-mudali*. In May, in April (July) transplantation is made in the old lands, if any, rice and women fields being put in the mountains, but the subsequent reaping and binding of the fields are the business of the men alone. In Sairade and Sairade (August/September) both men and women work the rice fields. In Sairade (August) paddy or upland rice is harvested and also (mangoes), melons (water) and a few other grains and vegetables are sown in the uplands; and melons, if any, are collected in some areas in them. In Arava (September-October) both men and women harvest the paddy (upland) rice, and in Kairade (October) the

prevalent rice disease. In Agha (Nawabpur) the harvested lowland rice is threshed and stored. Work is then nearly ceasing. The period between the sowing of the crops and the harvesting is one of great anxiety and therefore vigilance. Most of the male population of a village have to be in their fields at night to protect the crops from the ravages of wild elephants, leopards and other animals. A kind of rule prohibiting a person to go about with a bow and arrow is the safeguard of the villages, and large quantities of wood are kept burning at the feet of the trees where the crops are to grow to keep them from being eaten by insects and other animals. In the day time women are busy in the house to protect the growing rice from birds and insects. One day in October when I arrived at a small Pajai settlement of about forty families, I found the whole adult male population and many of the women then engaged in their fields.

This anxious period of sowing is, however, relieved now and then by religious festivals which mark the termination of one season of labour and the beginning of another, such as the Magh-Eid festival in January when all the rice in all the houses is redistributed and new rice is ceremonially killed by burning of two pieces of wood by the village withages several times with constant prayers, and the villagers kill their oxen and fowls from this period for and rice is killed to kill away its seed and to the superior spirits. It is only after this ceremony that the direct sowing may be killed. The Sun-mah Festival of the new municipality is celebrated in February, after which alone the fields may be sown; the Tirth-mah festival in April on which day sowing operations have to be suspended with a seven-day evening; the Ashut Puj in July when sacrifices are offered to the deity Ganesha (Ganesha, etc.) for rice and good crops, and the Disha Puj at the same time after which alone transmigration of lowland rice may be undertaken; the Utsah Puri festival in August when the Pajai celebrated his temporary escape from agricultural labour by making a boat of rice (the outer shell) after delicious and giving alcohol and for two days; the battle of the village, ending their feuds, beginning their festival and begin with

disturbance and provided for grain and giving them for the use as well as food rice (*chao*) to eat and having within reach at night in the middle-stick; the *Shy* and *Yan-shai* festivals in September when with appropriate ceremonies the first harvest of upland rice was reaped by each village, from the hill and near the river after offering the same to the gods; and finally the *chao* villages the *Shan-shai* festival in October or November and the *Yan-shai* festival in December, both gave festivals of rejoicing and merriment, the former after the harvesting but before the thrashing of the rice crops and the latter when the rice has been harvested, threshed and ginned. These times and festivals will be described in detail in a subsequent chapter.

Using supplies from field labourers men make grain-dishing vessels, baskets, sticks and have wooden plough, reapers and the thrashing apparatus called *shai*; and in the winter and spring their girls were-weave of wild date palm (*Palmyra*). The girls of a village go in a body to the jungle and cut down date-palm leaves and, cut leaves, and gather gum for food and dry leaves for fuel. Men make caps and plates of the old bark. From May (January) to October (April), husbandmen and women visit other villages for dancing. When at home they dance at the family ground after the evening meal. Each dance takes together in the *Shan-shai* dance in the month of October, *Shy* and *Ku* (middle of August) to middle of November when they usually guard their *Shy* culture.

The following is the programme of a day's work that was gone through by a *Shy* family during my visit to their village in October. The family consisted of Chandra, father, his wife and a younger brother. As they had harvested their paddy and had no real cultivation they were not required to guard their fields. At noon the two brothers got up, washed their faces, lighted a small square plate of the fire that is always kept burning in the house so long as there is anyone in it. Then Chandra and his brother took a plough and went to the thrashing field where they thrashed paddy. Chandra's wife, who had a baby in her arms, got up shortly after her husband,

washed her face and went with a welcoming look to the threshold door, and looked the threshold door. The moon that up the river in a bright day which the women carried home on her hand. Chen's wife then prepared the mid-day meal which consisted of boiled rice and *honey*, or pumpkin sliced and boiled in water. After all had had their evening bath the men first took their meals and then the women. Chen and his children went to the people, the former to collect fuel-wood and the latter to dig for gems, of which different varieties are used for food, and to gather seeds from the *honey* (honey), *peach*, *peach*, etc. On their return home, the women boiled the and prepared the the evening meal. After taking their meals they went to sleep,—the husband apart from the wife, sometimes beside a *Tai* *Tai* to sleep with his wife so long as the mistress is unable to sleep.

VII.—No Riddle.

(Continued from page 155, volume I.)

By MISSADEE MACE BARNES, M. A.

22. Amē kēl kēnē dānē dāpēnē,

Of her young ones a girl kept on her back put washed on
her head.

Amē mēnē dāpēnē mēnē [hēpēnē?]

If you know what it is, say.

[Translation.]

A girl of fair complexion carried a black mother pot on her
head. If you know, say what it is.

Answer.—*Amē* "is washing and."

23. Amē dānē kēnē dē dānē

Grandmother's black pot [pōt] dānē up dānē

Amē mēnē dāpēnē mēnē [hēpēnē?]

If you know what it is, say.

[Translation.]

You cannot climb up [pōt] grandmother's back. If you
know, say what it is.

Answer.—*Amē* "is wash."

24. Amē dānē kēnē dē dānē

Grandmother washed pot-back hat [hōt] dānē mēnē

Amē mēnē dāpēnē mēnē [hēpēnē?]

If you know what it is, say.

[Translation.]

You cannot dress pot-back washed [hōt] grandmother. If
you know, tell me what it is.

Answer.—*Amē* "is wash" at the head."

* The names in this list, (a) printed in the last issue of this "Journal of the American Oriental Society" in English, both Chinese and Chinese and to the Chinese are now a well-known.

[illegible]

2. From page 1

Two arrows, one a bold black [by] transformation. If you know, say what it is.

doi:10.1017/S0022292410000507 Printed in the United Kingdom © 2010 Cambridge University Press

[It was never broken by the S&W except with the help of a piece of stone or an iron bar.]

Environ Biol Fish (2015) 98:1011–1021

Journal of Management Studies 35(1) 1-15

[Continued]

A Great Britain will the world think so.

discovery—Tun (8) (in *Experimental World*).

24 June 2004

Project	Year	Value
...

Is not done?	Yes	No
--------------	-----	----

- ☐ all energy / simple word / people have power

[*Physomphalus*]

I will tempt you with the desire but will make you realize with the theme.

44000.—*Palud. (Palud.) (Palud.) (Palud.) (Palud.)*

[illegible]

Turner, 1994; 1995; 1996; 1997; 1998; 1999; 2000; 2001; 2002; 2003; 2004; 2005; 2006; 2007; 2008; 2009; 2010; 2011; 2012; 2013; 2014; 2015; 2016; 2017; 2018; 2019; 2020; 2021; 2022; 2023; 2024; 2025; 2026; 2027; 2028; 2029; 2030; 2031; 2032; 2033; 2034; 2035; 2036; 2037; 2038; 2039; 2040; 2041; 2042; 2043; 2044; 2045; 2046; 2047; 2048; 2049; 2050; 2051; 2052; 2053; 2054; 2055; 2056; 2057; 2058; 2059; 2060; 2061; 2062; 2063; 2064; 2065; 2066; 2067; 2068; 2069; 2070; 2071; 2072; 2073; 2074; 2075; 2076; 2077; 2078; 2079; 2080; 2081; 2082; 2083; 2084; 2085; 2086; 2087; 2088; 2089; 2090; 2091; 2092; 2093; 2094; 2095; 2096; 2097; 2098; 2099; 2100; 2101; 2102; 2103; 2104; 2105; 2106; 2107; 2108; 2109; 2110; 2111; 2112; 2113; 2114; 2115; 2116; 2117; 2118; 2119; 2120; 2121; 2122; 2123; 2124; 2125; 2126; 2127; 2128; 2129; 2130; 2131; 2132; 2133; 2134; 2135; 2136; 2137; 2138; 2139; 2140; 2141; 2142; 2143; 2144; 2145; 2146; 2147; 2148; 2149; 2150; 2151; 2152; 2153; 2154; 2155; 2156; 2157; 2158; 2159; 2160; 2161; 2162; 2163; 2164; 2165; 2166; 2167; 2168; 2169; 2170; 2171; 2172; 2173; 2174; 2175; 2176; 2177; 2178; 2179; 2180; 2181; 2182; 2183; 2184; 2185; 2186; 2187; 2188; 2189; 2190; 2191; 2192; 2193; 2194; 2195; 2196; 2197; 2198; 2199; 2200; 2201; 2202; 2203; 2204; 2205; 2206; 2207; 2208; 2209; 2210; 2211; 2212; 2213; 2214; 2215; 2216; 2217; 2218; 2219; 2220; 2221; 2222; 2223; 2224; 2225; 2226; 2227; 2228; 2229; 2230; 2231; 2232; 2233; 2234; 2235; 2236; 2237; 2238; 2239; 2240; 2241; 2242; 2243; 2244; 2245; 2246; 2247; 2248; 2249; 2250; 2251; 2252; 2253; 2254; 2255; 2256; 2257; 2258; 2259; 2260; 2261; 2262; 2263; 2264; 2265; 2266; 2267; 2268; 2269; 2270; 2271; 2272; 2273; 2274; 2275; 2276; 2277; 2278; 2279; 2280; 2281; 2282; 2283; 2284; 2285; 2286; 2287; 2288; 2289; 2290; 2291; 2292; 2293; 2294; 2295; 2296; 2297; 2298; 2299; 2300; 2301; 2302; 2303; 2304; 2305; 2306; 2307; 2308; 2309; 2310; 2311; 2312; 2313; 2314; 2315; 2316; 2317; 2318; 2319; 2320; 2321; 2322; 2323; 2324; 2325; 2326; 2327; 2328; 2329; 2330; 2331; 2332; 2333; 2334; 2335; 2336; 2337; 2338; 2339; 2340; 2341; 2342; 2343; 2344; 2345; 2346; 2347; 2348; 2349; 2350; 2351; 2352; 2353; 2354; 2355; 2356; 2357; 2358; 2359; 2360; 2361; 2362; 2363; 2364; 2365; 2366; 2367; 2368; 2369; 2370; 2371; 2372; 2373; 2374; 2375; 2376; 2377; 2378; 2379; 2380; 2381; 2382; 2383; 2384; 2385; 2386; 2387; 2388; 2389; 2390; 2391; 2392; 2393; 2394; 2395; 2396; 2397; 2398; 2399; 2400; 2401; 2402; 2403; 2404; 2405; 2406; 2407; 2408; 2409; 2410; 2411; 2412; 2413; 2414; 2415; 2416; 2417; 2418; 2419; 2420; 2421; 2422; 2423; 2424; 2425; 2426; 2427; 2428; 2429; 2430; 2431; 2432; 2433; 2434; 2435; 2436; 2437; 2438; 2439; 2440; 2441; 2442; 2443; 2444; 2445; 2446; 2447; 2448; 2449; 2450; 2451; 2452; 2453; 2454; 2455; 2456; 2457; 2458; 2459; 2460; 2461; 2462; 2463; 2464; 2465; 2466; 2467; 2468; 2469; 2470; 2471; 2472; 2473; 2474; 2475; 2476; 2477; 2478; 2479; 2480; 2481; 2482; 2483; 2484; 2485; 2486; 2487; 2488; 2489; 2490; 2491; 2492; 2493; 2494; 2495; 2496; 2497; 2498; 2499; 2500; 2501; 2502; 2503; 2504; 2505; 2506; 2507; 2508; 2509; 2510; 2511; 2512; 2513; 2514; 2515; 2516; 2517; 2518; 2519; 2520; 2521; 2522; 2523; 2524; 2525; 2526; 2527; 2528; 2529; 2530; 2531; 2532; 2533; 2534; 2535; 2536; 2537; 2538; 2539; 2540; 2541; 2542; 2543; 2544; 2545; 2546; 2547; 2548; 2549; 2550; 2551; 2552; 2553; 2554; 2555; 2556; 2557; 2558; 2559; 2560; 2561; 2562; 2563; 2564; 2565; 2566; 2567; 2568; 2569; 2570; 2571; 2572; 2573; 2574; 2575; 2576; 2577; 2578; 2579; 2580; 2581; 2582; 2583; 2584; 2585; 2586; 2587; 2588; 2589; 2590; 2591; 2592; 2593; 2594; 2595; 2596; 2597; 2598; 2599; 2600; 2601; 2602; 2603; 2604; 2605; 2606; 2607; 2608; 2609; 2610; 2611; 2612; 2613; 2614; 2615; 2616; 2617; 2618; 2619; 2620; 2621; 2622; 2623; 2624; 2625; 2626; 2627; 2628; 2629; 2630; 2631; 2632; 2633; 2634; 2635; 2636; 2637; 2638; 2639; 2640; 2641; 2642; 2643; 2644; 2645; 2646; 2647; 2648; 2649; 2650; 2651; 2652; 2653; 2654; 2655; 2656; 2657; 2658; 2659; 2660; 2661; 2662; 2663; 2664; 2665; 2666; 2667; 2668; 2669; 2670; 2671; 2672; 2673; 2674; 2675

Medium	Incubation Time
Medium	Incubation Time

[illegible]

[Transition]

Twenty children were picked judiciously and only one was a relative and teacher's son.

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[illegible]

• The new words 'Jib' are the correct forms of the new words 'jib' (b). The word 'jib' of 'b' is pronounced 'jib'.

20. <u>Two small dogs</u>	
They are gnawing on	
Two who	large
bone with	are gnawing
Two who	are
bone with	are gnawing

[Translation.]

They are gnawing on with their heads on a white ground and are gnawing it with their mouths.

Notes.—*Two's* *littlest* *gnawed* *Two* *Two* *Two* *gnawed*
[They gnaw to whom gnawed and gnaw the bones with their lips.]

21. <u>Children are playing</u>	
Children are playing	

[Translation.]

Children are playing within the hollow of a tree.

Notes.—*Children* *children* *playing* *Two* *children* *children*
[Children is playing within a hollow hollowed out of the trunk of a large tree.]

22. <u>Two children are playing</u>	
Two children are playing	
Two children	children
Two children	are playing
Two children	are playing
Two children	are playing

[Translation.]

On a winter's day, a father-in-law and his daughter-in-law are playing together but the one does not touch the other.

Notes.—*Children* (Two forms for the kind of an action).
[When the father-in-law is within a room, the daughter-in-law would not enter it; and if the children of the father-in-law are kept within a room, the daughter-in-law may enter it but would not touch them and may leave. This shows the one touching the person of the other is design to the Two of Englishmen.]

23. <u>Two children are playing</u>	
Two children are playing	
Two children	are playing

[Translation.]

On winter's day, two children are playing each other.

Answer.—*Waii Aia* (purple tree) [Tree religious].

[The mother is the owner of the purple tree, the children are the leaves.]

37.	<u>Hail</u>	<u>aridai</u>	<u>larkia</u>	<u>apihi</u>
	<u>Chai</u>	<u>hianan</u>	<u>two seven</u>	<u>three seven</u>
	<u>Hechi</u>	<u>lots left</u>		
	<u>children</u>	<u>own take tree for sample</u>		

[Translation.]

There is a woman who can take lots her sample two to three seven of her children at a time.

Answer.—**Ahihi Aia* (The jack tree) [*Ahihi* tree religious].

38.	<u>Banan</u>	<u>maia</u>	<u>for per</u>
	<u>oil</u>	<u>a small written put</u>	<u>amount</u>

[Translation.]

A smooth and small written put for oil.

Answer.—*Erinai* (name of a tree).

39.	<u>Mia</u>	<u>aim</u>	<u>at</u>	<u>put</u>
	<u>Over</u>	<u>can</u>	<u>by</u>	<u>will directly</u>
	<u>Miaia</u>	<u>written on</u>		
	<u>on the same time</u>	<u>left open</u>		

[Translation.]

Over by aim will the fruits appear and they will open at the same time.

Answer.—*Chitche* (written name).

[It is a pottery, written name not turned one by one. But they are put into the fire at the same time as to know and burned.]

40.	<u>Eaga ia</u>	<u>Paga</u>	<u>hapihapi</u>
	<u>Water</u>	<u>stands</u>	<u>will</u>
	<u>Hekeia</u>	<u>maia</u>	<u>over to put</u>
	<u>children</u>	<u>map</u>	<u>quantity</u>

* The *Erinai* word is, it is probable, the Hawaiian word for banana, cf. *Erinai* in *Erinai* and *Erinai* in *Erinai* p. 171. * It is very probable that *map* (Haw.) means to write the name of the object, and that the word *map* in the general history of the Hawaiian language is the same as the *map* in the general history of the Hawaiian language.

Answer.—*Shikō* (an expression).

41. *Shikō* *kyōshō* *shikō*
 One a stick with a carved end a stick stuck
 Endless carved to
 Into the trap end
 Stick has been
 into end out given up

[Translation.]

There is evidence with a carved stick fixed in the trap. It never puts the stick into.

Answer.—*Shikō* (dog).

[The answer is the dog and the stick is its tail.]

42. *A-ara*—*Ushikō* *gōshō*
 Your mother's sister that is your aunt
Ushikō *gōshō* *Ushikō*
 Including those too not at all

[Translation.]

Your mother's sister, that is to say, your aunt, is including those too. The answer is down.

Answer.—*Shikō* (there is little else but with).

[This answer is made of bamboo, and is in form like a ladder would when turned upside down, with a straight line and a pointed base.]

43. *Shikō* *gōshō* *gōshō*
 In white robe back to back getting
 back to back

[Translation.]

There is a woman which wears a white robe from side to side.

Answer.—*Shikō* (a stick).

[Correct answer since the stick's forked legs.]

44. *Shikō* *gōshō* *gōshō*
 From the village directly given
 Harvest *Shikō*
 In the house within your house

[Translation.]

It goes directly from the village; but on reaching the forest it makes great noise.

[Zygodactylus.]

A *zygodactylus* walks with four legs in the morning, with two legs at noon and with three legs in the evening.

Zygodactylus [a man].

[A man in his childhood goes on all fours, when grown up, he walks with two legs, when he becomes old, he takes the help of a stick which serves the purpose of a third leg.]



VIII.—The Mango Tree in the Marriage-Ritual of the Aborigines of Chota Nagpur and Santal.

By FREDERICK MASON, M.A., D.L.

IF we consider the marriage-rituals of the aborigines of Chota Nagpur and Santal, we must notice a very curious feature thereof, namely, the more or less important part played by the mango-tree therein. Among the Munda, the Bhillar and the Khairi, all of whom are now in a primitive state of culture and live in the Chota Nagpur plateau, the bridegroom has, before the actual marriage with the bride is taken place, to go through the ceremony of a wedding with a mango-tree. Then again, among the Munda and the Bhillar of Chota Nagpur and the Santal who live in the Santal Pargana, the bridegroom carries off the mango that are used largely in the performance of various rites leading up to the actual ceremony of the marriage.

Let us, first of all, deal with the marriage-ritual of the Munda of Chota Nagpur. When the Munda bridegroom comes to leave the bridegroom's village, it happens that the first mango tree [all] on the way. Beside the trunk of this tree, the bridegroom gets a girth of reed-fibre dyed in red and ties up a thread. The bridegroom's mother then sits down thereunder with the bridegroom to her knee. She then asks certain questions of her son, which being answered, the latter puts into his own mouth a mango-leaf and nutmeg. After chewing the mango-leaf a little, he gives the nutmeg to his mother who swallows the whole nutmeg between her lips.¹ Similarly on the occasion of the performance of the bride's 'Ukharidi' ceremony, the bride with a number of her female relatives and friends in the

¹ The Munda and their Country. By Henry Charles Fyfe, p. 245. Calcutta: The Day Book Company, 1872.

palanquin, treated by the bridegroom, to a neighbouring "manga-ura." After her arrival there, the bride puts a mark on the face with powdered rice-flour and ties up a thread around her neck. This was in days made a substitute (shiki) for the marriage.¹

Then again, when the Shinto bridegroom arrives at the courtyard of the bride's house, a number of female relatives, a page, run to meet him, each carrying a basin left filled with water and a pebble. Each of them scums that sparkling water on the bridegroom with a congratulatory and then benedictory pebble, jokingly saying: "If you prove deceitful, if you prove a thief, you will be thus beset with a pebble!"² This custom of sprinkling the bridegroom with water by means of congratulatory is alluded to in a Shinto blessing which a Shinto priest, bidding adieu to all social restrictions, says—

"For a while I shall with mine efforts still lead

My whole life thus beneath guide that I trace.

As sprinkling of water will ever-while I send,

Be sure of results even my foe!"³

This practice of performing the benediction with congratulatory is also resorted to on other ceremonial occasions, as will appear from the subseguently incident to the Shinto legend of Iwashiro Hime and Iwashiro Hime. It is stated therein that the latter led the Ten Koto towards their fortress to offer him up as a sacrifice to appease King Niigi. The Ten Koto had previously given the following instruction about the correct way of performing this service. Two nights, who should fast for three days and nights, should work the furnace with bellows, newly made of whitegoat skin, and furnished with new bellows-lambs and with a new bellows-carbon. These bellows should be worked continuously and without any stoppage all the days and all the nights long. After the expiry of the prescribed three days, they should gradually water the furnace with congratulatory and thereby put out the fire. And the cold water used for

¹ *The Shinto and Shinto Service*. By Rev. Charles Dyer, p. 107.

² *Ibid.*, p. 112.

³ *Ibid.*, p. 117.

quitting over the fire should be brought to new earthen pillars placed over hand-carved posts of cottonwood.¹

[I have not yet been able to ascertain whether the custom of performing the *Chik-shih* is in vogue among the Ojibwa of Cassa Niggon. Perhaps, future research into the marriage-customs of this interesting people will throw light on this point.]

The ceremony of the *Wig-shih* is also performed among the Ojibwa who are one of the most savage of the (Anglo-)people of Cassa Niggon. This ritual rite is performed among them almost in the same way as amongst the *Mitshih* of the same province, as will appear from the following account thereof. On his way to his bride's village, the bridegroom, who is carried in the arms of his elder sister's husband and is accompanied by his mother and other women folk of his tribe or subtribe, is, first of all, taken to a mango tree. The women take with them a jar or jug of water, two hand-plates and several leaf-cups, each of which contains cucumber, cucumber, cucumber and some uncooked corn. After reaching the foot of the tree, the bridegroom, seated, with the little finger of his right hand, a cucumber-stick on the trunk thereof. While his little finger is still in contact with the tree, a woman of the party strikes a stick of the uncooked corn five times round the trunk of the mango tree just below the cucumber-stick. Then some one of the party strikes the branches of the tree with a stick or club and catches down some leaves of mango-leaf. Then a few of these twigs or stalks of the mango-branches handed over to the bridegroom who chews them a little and makes over the chewed mass to his mother. She, in her turn, takes the chewed mass of twigs or leaf-stalks with cucumber and cucumbers the same. This ceremony is repeated five times (note that five is a sacred number) and known as the bridegroom's *Chik-shih* ceremony.²

When the bridegroom arrives in procession before the tent of the bride's father, three or five (note that three and five are

¹ *The Manners and Customs of the Indian Tribes of North America*, p. 463 (Appendix II).

² *ibid.*, Vol. IV, p. 98.

several guests] begins come out to welcome him. This is known as the *Arakid-Farakid*, or the ceremony of welcoming the bridegroom. Three women carry a new basket containing powdered lavender and three or five doves made out of eggs dyed in oil and tinged with olive yellow or tints of orange-brown. Walking two ahead behind the bridegroom, each one of these women, one after the other, holds one of the dyed loaves in her left hand, and, with her right hand, pours a little of the lavender-powder onto his tunic. Thereby, he himself, becomes the recipient of these women, with the lavender-powder with his right hand. Thus the loaves are sent off by his women.¹ After the bridegroom has been introduced to the female relatives of his bride by the *Arakid-Farakid* ceremony, two girls come out with two pitchers of water brought from some neighbouring stream, begin crying with the performance of some rites, and, dipping a few small soap-buds in their pitcher, sprinkle the salt water all over the body of the bridegroom. In his return, the bridegroom dips out a few soap-buds in a bowl of water brought to him by one of his own party.²

This comes the bride's *Arakid-Farakid* ceremony. On this occasion, the bride's mother, accompanied by the bride and several other women, goes to a neighbouring stream, the bride being carried in the arms of one of these latter women. It is a very peculiar of this ceremony that this tree should not be in the direction of the bridegroom's flight or disappearance. If a soap-tree is building this condition he will find, a soap-tree is planted in the ground in the promised direction. Under this soap tree or branch, the bride, her mother and other female companions-guests the same ceremonies have been performed by the bridegroom, his mother and other companions at his own *Arakid*.³

The very ritual of the soap-tree also plays an important part in other ceremonies connected with the wedding-ritual of the *Dutch*.

¹ *J. J. J. J.*, Vol. 37, pp. 75, 81.

² *Ibid.*, p. 81.

³ *Ibid.*, p. 81.

Today, for instance, the rites performed on the occasion of the bridegroom's abiding ceremony which generally takes place on the morning of the day which is fixed for the marriage and in which day the bridegroom's party is to go to the bride's village. On the occasion of this ceremony, the bridegroom's sister's husband surrenders a golden bowl and places a young plantain tree on the eastern bank. On the western margin, a slab of stone is placed over three bundles of thatching-palm. On this stone slab, the bridegroom and his mother take their seats with their faces turned towards the east. Thereafter two girls dip *baiga* of the mango tree, which has been brought by the husband of the bridegroom's sister, in the pitcher containing ceremonial water which has been previously brought by some other women from a neighbouring spring or stream. With these *baiga*, the two girls sprinkle water from the two pitchers over the bridegroom who thereafter bathes in the water of one of these two pitchers, and his mother does so in that contained in the other. Thereafter his mother, placing a new winning fan (with several ceremonial articles in it) on his head, sits down at the door of her bed just inside the dormitory. While the bridegroom, who lies, in the meantime, takes his meal, she flows weeping. He walks on the inner side of the dormitory. The husband of the bridegroom's sister then walks into the steps of opposite the wall of the mango-tree with which stone has been previously sprinkled on the bridegroom, and waves three red and yellow, and garland being made of three twisted mango-leaves. Two of these six garlands are worn by the bridegroom, two by his father, and the remaining two by his mother, one being worn on an arm and the other on a leg by each of them.¹

Smaller garlands of mango-leaves appear also to be worn by the bride. For it would appear that, on the occasion of the performance of the ceremony known as the "Exchange of Blood", which takes place at the bride's place and in the name of which ceremony the bridegroom touches the bride with the cow "kaint" in blood-stained rag and the bride touches him with

¹ J. B. O. B. J., No. 19, pp. 73, 78.

tion, that bridegroom and bride produce their persons of acceptance.¹

On the return of the bridegroom with the bride to his own farm, out of his womanhood starts the eye with her track. Then he lay, on the bloodfield state, he falls off from his own the apartment and gettend of their related stage-fence and passes it with his hands in the water of the universal ministry bath. Then perishes woman. His wife the bride with her hands; and this bloodfield, the latter has to search for the blood personal of womanhood with her hands and find out the way from the hand.²

A quiet ministry is, however, performed during the hours due of the blood, when the hands of the marriage agree largely. Under the bridegroom and the bride union the body a foot in blood, and the blood is sprinkled on them. Then the bridegroom's mother drives with her hair exposed in water a shaft of round figure from the courtyard right up to the door of this blood and places a marriage in need of their blood figure. First of all, the bridegroom, in going up to the door of this door, has to place his hands on each of these marriage. The mother is followed by the bride in a similar way.³

Then, on the occasion of the blood the ceremony which is performed on the morning of the day next to that on which the bridegroom with the bride returns to his own place, both of them always have marriage-dyed white. Therefore the bride places on her head a basket containing about twenty pellets of clay and takes up in her hand a clay ball with water and covered up with a half-cup holding water medium. With these she waits her way to her father's right in marriage. Taking up in his hands a bowl and a woman and a clay ball of water, the bridegroom goes after his bride, always remaining at a little distance from her.

As soon as the bride arrives at the boundary of her husband's marriage, she puts down upon the ground her basket and clay

¹ J. 200 B. 2, Vol. IV, pp. 21, 22.

² J. 200, p. 22.

³ J. 200, p. 22.

alcohol and sometimes to rice [in the disposition of her father's wealth]. Thereupon the bridegroom places his bow and arrow near the bed, put down by his wife, and permits her till he reaches ten. Creaking hold of her hand, he leads her to the *tsukushi* with the *tsunagi-tsuji* which he holds in his hands and takes her back to the place where she had left him before and places the *tsunagi-tsuji* of his own subsequent bed, in the meantime, *goshimo*.¹ [Thereafter other ceremonies are performed with which we are not concerned.]

Early, the *tsunagi-tsuji* figure conspicuously in the ritual and various ritual, namely, the ceremony which marks the beginning of the union between a bride and the older sisters and maternal the wife. After the older sisters and mother of the bride have performed the *Chūgi no tsugiyodome* "Kissing" (ceremony) which the details need not be given here, each of them, by turn, asks the bridegroom: "What is your name?" After the answering to three his *tsugiyodome*, he inquires of them their respective names. In reply to his question, each of them tells him her own name, and thereafter, *drinking a freely mingled cup as a kind of water, spread her forehead with a little of this water on the *tsugiyodome*. He, in like manner, does so separately to each of them as a drink plate which is placed before him, and spreading thereon a little water also has. As each of these older sisters and mother of the bride finishes the ceremonial sprinkling of water, she puts the bridegroom by the arm, rubs his back thrice with her closed fist, and tells him: "From to-day regard me as your *tsugiyodome* (sister) and with pleasure I do not stir my name up to your lips." After making this remark, she places her person on the place before the bridegroom and goes away. Himself he and his *tsugiyodome* must not stir each other's name, nor talk to each other, nor sit together on the same mat, nor move over each other."²*

We shall proceed with the *tsugiyodome* or the *tsugiyodome* who has been (with) and together with the *tsugiyodome*, the

¹ [Tōkyō], Vol. IV, pp. 11, 12.

² Ibid., pp. 11, 12.

upon a pile of wood, the dancer's skirt may preserve a fringe of the fringe or *pubic tree*, and this is dragged up on a piece of white cloth previously pushed in place by striped buttons. This fringe is also dyed red and applied above (mark that there is a second marriage) to the dancer's mouth. After this ritual has been performed, the aborigine returns home directly, leaving his relatives and friends to ask for to the married pair.¹

Thus we come to the dance who have their home in Sardinia. On an examination of the marriage-ritual of this aboriginal people, we come across the fact that within the ceremony of the *Ukashiki* or that of the *de-Banda* there is a part and parcel thereof. But we find another interesting feature thereof, namely, the fact that *the dance of the marriage tree* are said to be connected with the celebration of the Shinto's marriage-ritual and in the performance of a rite according to the native wedding-ritual.² Take, for instance, the wedding on the marriage-bench of the Sardinia. This bench, which is erected in the courtyard of the house of both the Sardinia bridegroom and bride, is decorated with branches of the *fringe of the fringe tree*. In the same way, the entrances to their house from the street are also topped out with branches made of *sempaden*. Then again, strings in which *fringe of the fringe tree* have been tied up are also striped *sempaden* across the streets in some places (mark that there has second marriage).³ Finally, when the Sardinia bride takes her mother's new husband for husband, is lifted up by several women, takes out into the street where the Sardinia bridegroom, adding articles on the shoulder of his brother-in-law as usual, would be receiving, and is raised, while still seated in the basket, to the level of the bridegroom, laid of firm, carefully and after they have said under by means of a *spring of the fringe tree*.⁴

On a careful study of the foregoing description of the so-called "Marriage with the Fringe Tree," we are struck with two

¹ J.B.O.S. for September 1913, p. 391.

² J.B.O.S. for September 1913, pp. 391, 392.

³ *Ibid.* pp. 391, 392.

authorities (see below), namely, (a) that we may either take the aforementioned tip as an initiation of the widely-spread Indian custom of entering into a "ghost-marriage" with a tree or plant, or (b) we may associate it with the custom of a country boy making the ritual goings without in the mango tree to witness and thereby sanctify the actual marriage with the human wife.

[a] If we look upon the ritual performed in connection with the mango tree in the light of "a ghost-marriage with a tree or plant", as is indicated by the Hindi term *Jee-Bhalla* applied to it, we are supported in our view by a considerable mass of Indian evidence on the point. For I have already shown elsewhere in this *Journal* that, in various parts of India, if a person is desirous of marrying a third or fourth human wife, he has first of all to go through the ceremony of a marriage with the dead or the *Atoria* *atit* (as it is the 3d place for the ghost's soul or *atit* (*Atit* *atit* *atit*)).

Thus again, there arises the question: Why, of all other trees, the mango tree should be selected as a suitable substitute for a human wife for performing the ceremony of the *Atit* *atit* or the *Jee-Bhalla* with?

We shall try to show, by tracing out both sides, that the mango tree is looked upon by the Hindus, the Sikhs and the Muslims as the habitation of their dead goings, and that, therefore, it is sacred. This tree is also looked upon as a source of evil spirits and influences by various other races of people all over India and its twigs and leaves are used for making the *atit* as a daily ritual observance in different parts of this country. Wanda's words of the leaves are hung up on the occasion of public and other festive occasions on the house-door. In Koldikhand, on the occasion of the *Atit* Festival (The Festival of "The Dying Third"), the volunteer goes at daylight to one of his fields, taking with him a brown felt bag of rice, a branch of the mango tree, and a

1. For my article "On the Tree of Life: A Hindu tree in the West, a story and a legend of the Hindus and the pre-Hindu Indians" in *J. J. J. J. J.* For *Journal* 1924, pp. 154, 155.

spade. The strongest ground these spades contain calculations and ascertain the spot where the first digging should be done. This having been done, the patient digs up five shovels worth with his spade, and then spade-burials near from the left five times with the handle of the mango tree into the earth.¹ At the Fata Festival held in Dera, the ladies of the whole village walked in procession under a woven rope made of twisted grass and covered over with mango-leaves.² [Compare this woven rope with the Burial's strings to which mango-leaves have been tied up and which are stretched overhead across the streets in these places.] When the *mallo-manna* barky on in Kashmir, India, it is a common practice to hang up a rope of straw into which mango-leaves have been strung, over the roadway by which the cattle escape from the village on their way to the grazing-ground.³ It is also on account of the sacredness of the mango tree and of its consequently possessing the property of warding away evil spirits and influences that the twigs or leaves of this tree are so largely used in the performances of various fire-staffing (is the main *mallo-manna* of the Munda, the Dhilli and the Bhoj) of Chota Nagpur, and of the South of Baroda.

[5] If we look upon the rite of the so-called "Marriage with the Mango Tree" as the evidence of a ceremony for wedding the tribal gullings, evident in this case, to witness and thereby certify the actual marriage with the human wife, our theory is supported by ample evidence which proves the existence, among several wild tribes of India, of the belief that their tribal gullings, who dwell among the leaves of their sacred trees, act, lastly, as witnesses at their deeds and scrutinizers of their conduct, and, secondly, play the rôle of judges of their conduct and punish them for their misdeeds, if any.

Take, for instance, the *gull tree* (*Trema religiosa*). It is regarded throughout India as sacred to the deities who are

¹ *Crissal and Intimations to the People's Religion and Beliefs of Southern India*, J. A. Crissal Edition of 1894 (pp. 282, 283).

² *Op. cit.*, p. 271.

³ *Op. cit.*, p. 272.

believed to take delight in sitting among his leaves, and to hear the noise made by the rustling of his foliage. While giving evidence before a court, the Hindu or aboriginal witness takes a pipal leaf in his hand and declares the deity, who sits above him, to crush him or his answer and demand testimony in the same way as he crushes the leaf in his hand; should he happen to dispute or deny anything, but the truth, his first phrase and crushes the leaf and declares what he has to state.

In the same way, the holy red silk-cotton tree (*Shorea malabarica*) is regarded by the high-castes of India, on the female sex of their goddesses who are the more terrible by reason of the fact that the latter are superstitiously believed to keep watch and ward continually over the people living in the vicinity of the tree, and, having their faculty of superintendence too sagacious, are able to distinguish a far more searching enquiry into the conduct of every man and woman who dwell immediately around them. The pipal tree is believed to be inhabited by seven or eight of the Hierarchy of the Hindu Trinity—Brahma the Creator, Vishnu the Preserver, and Maheshwari the Destroyer—where they is supposed to be to exercise superintendence over the affairs of the whole universe. But the silk-cotton and other trees are believed to be the houses of the lower goddesses who are entrusted with the task of looking after the affairs of only a single district, or, perhaps, of a single village. The people of this district or village have their eyes always fixed upon these goddesses; and every one of them is fully aware that he is, at any time, liable to be headed up before the tribunal of these high-spirited deities, and so he is compelled to regulate his punishment rather even by the letter to himself or to his answer and demand himself, if he has already told or is about to tell a lie, or if he has already given or is about to give false testimony.

In this way one would under the pipal or the silk-cotton tree, the high-castes of the aforementioned single people very often did claim their goddesses, who were believed by them to preside over their civil courts, were generally supposed to do. If a witness told a falsehood, he believed that the goddess, who sat

on the lady Diana above him and scrutinized the heart of every man, until he came to know of his misdeeds.¹ From that time forth, his golly conscience pained him every day and there his sinful heart did not afford him any rest; and he continually feared that the avenged godling would punish him for his wickedness. If any accident befall him or those nearest and dearest to him, it was looked upon in the light of a punishment inflicted upon him or his kinmen by the offended godling. Even if no accident happened to him or to his relatives, his own golly and troubled conscience was sure to bring about some other evil to himself.²

On a re-examination of the foregoing evidence, we return to proposed the thesis: (1) that the aborigines, namely, the *WARRIOR*, the *DISCIPULANT* (the *WARRIOR*) of *Chota Mager*, and the *WARRIOR* of *Sacville* regard the magic trick as the initiation of the avenged godling; (2) that these representations, from their body language, written and thereby signify the actual marriage of the aboriginal indigenous with their *WARRIOR* brides; and (3) that it is for these reasons that the *WARRIOR* three aboriginal tribes of *Chota Mager* perform the ceremony of the *WARRIOR* and the *WARRIOR* with the magic trick.

¹ *WARRIOR* *WARRIOR* and *WARRIOR* of *Chota Mager*, Vol. II, pp. 111-112.

IX—Is Māhli a Real Dialect-name?

By Hailabek Ghazal and Raz. B. B.

A few months before the Census of 1911, I was mapping at Dima Hasar, Kamajata, Sub-Division Dibrugarh, District Goalpara, when one of the natives assistants at the village came to me and sought my advice how to distinguish in the enumeration book between the two classes of Māhli which he said there were in that part of the district. I gave him the stereotyped answer, viz., that whatever name was to be entered, and advised him to describe both classes of Māhli as "Māhli" simply in the enumeration book. The average residents would probably have been satisfied with this, but as was not my intention, he said that the two classes spoke two different languages, and that although they might be shown as belonging to the same caste, it would certainly be incorrect to state that the two classes spoke the same language. This aroused my curiosity, and I enquired of the assistant if he would take me to any place where I could see both classes of Māhli; he asked me to follow him to the next village, which I did. There he called a number of men and arranged them into two groups, one also calling themselves *Ōy Māhli* or *Tam Māhli* and asked—corrected by professor, the other class known as *Pāmar* or *Pāmar Māhli*, whose principal occupation, I was told, was oil-pressing. The *Ōy Māhli* told me that they were not the same caste as the *Palmar Pāmar*, whose children they would not acknowledge; the *Tam Māhli* similarly asserted to them they could not believe the language of the *Ōy* who, they said, were so better than *Dima* and *Toria*. I asked members of each class to speak in their own dialect and watched them speaking; and I found that, although evidently it was an exaggeration to say that the language of the *Pāmar* varied intelligibly to *Ōy* and vice versa, it was pretty

Aloudia whom I subsequently came across in Beada and Khandi (these subsequently acknowledged their identity with Baram (Khandi Khandig, a subdivision of Laka in Khandi Beada, is, for instance, one of the 700 Tribes of Beada in Akhet Tsemu) and Laka Pale, Swamp Pale, Akhet Pale and Tabet are related to Tinkar, Bilar and Gakur Pale of Harid, Akhet Tsemu). I have been told that the name is known by old names (such as Singhlaun-Akhet, etc. Tinkar) and that the name is Akhet Tsemu and Beada who referred themselves as Akhet-Mendia as the Khandig Mendia plus Tinkar Mendia. I had to conclude, however, in most cases Tinkar or Akhet-Mendia after I got the information, and I am not in a position, therefore, to write for its correctness.

West of Beada town, is the area which there is locally recognized as Nagpur proper and in Beada (Beada Chakras and Chakras) and in Beada (Beada Chakras, Beada Chakras and Chakras) the term "Mend" stands for quite another class, known as the Mend, who are called Akhet-Mendia like the Beada and Mendia like the Beada. The Mend are actually described as village merchants and traders by profession in an extension to an extension of Beada (Beada) or in Beada, but probably their most important function is the social organization in Beada villages or the service required of these Mend is somewhat connected with the Laka, Mendia and Beada of Beada. On the day that the newborn Beada child is in its first name—domestically the sixth day after birth, but in reality the day on which the first of pastoral air for living after the child's birth was made—the Mend has to be called to be shown the child's head and to take a very important part in the above ritual (name-giving) ceremony. The Mend is generally not as adept in shaving, and the shaving of the head is generally completed by a barber, or an Akhet, but the first cut of hair was performed by the Mend's hands. The shaving over, the Mend takes a very much of a leaf, or leaves, etc. it with water, and, placing it on the ground, takes his seat before it with a small quantity of rice in his hands. Names for the

shall be suggested by the parents or their relatives; and on each case is suggested, the Goshi drops two grains of rice into the water from two opposite sides of the cup and watches if the grains swim as they sink to the bottom. If the grains do not swim, the water must be given up and a fresh case has to be suggested and two more-grains of rice dropped into the water. The process is repeated with another name and another pair of grains of rice, and so on, till the meeting of two grains of rice dropped at the same instant, produces the particular name which the child is to bear to life.

All Orizawa marriages it is the Goshi's affair when services are required. The first thing to be done when the bridegroom returns to his home with the newly-wedded wife is the *sunu shikabane* (oil and rice) ceremony. The Goshi's wife is called in, and she comes with a new *hachimaki* with which she parts the hair of the bridegroom and of the bride. She then loosens their heads and looks with oil and then applies rice (crumbling) to the heads of both. Although the *randokite* by the Goshi's woman had been preceded by another at the bride's place, where the bridegroom and bride applied rice to each other's forehead, this second *sunu shikabane* is an equally essential part of the marriage rite, and not till this is over are the newly-wedded pair taken to the bridegroom's parents and other relatives in the bridegroom's village and shown their dwellings.

In connection with the Orizawa festival sometimes the Goshi's services are equally necessary. After the *arimatsukia* is over, the Goshi must be fed and propitiated first before food can be served out to the married relatives or to the spirit of the dead men invited to return to his old home. And for this service the Goshi gets, besides a full meal, a new *hachimaki* (oil) and some money, and also, if the relatives of the deceased are well-to-do, a piece of silk. Goshi very often prides themselves as being for the Orizawa what the Dehara are to the Ikida custom, getting as they do, food and clothing of the highest and to perform properly any of their social responsibilities. Hence on the other hand more than the Orizawa are extra

conscience the guilt upon themselves, is taken for the present and every gift, the sin of the demand; and in fact the Gopāla occupy a comparatively inferior position in the social scale.

In the tribal language of the Ganas, Gopāla are known as Tāyas or Tāis. No Gopāl would, however, call himself a Tāi, and among Sikkim face-shamshans and others who speak in Chinwān (Bhot) the expression "Tāi" stands for quite a distinct class who are looked upon by profession. Now when Burdick and I traversed the area, the expression "Tāi" is rather loosely used by Sikkim Indians generally for all basket-weaving castes; but most of these so-called Tāis are found on questioning to be really Dons or Mischas or Dzo Makhā or Qhāis, and they all disclaim connection with Tāis. It is only farther to the west — to the south, in Danda and Sridzogs subdivisions and in scattered villages in Chindā Toghari, Karri, Lagang, Dzo, Mar-jā, Ngapa, Koro and Lohkhang — that one comes across a class who are not only known to others as Tāis but also describe themselves as Tāis. Some men of this class whom I met at Mischā said that Karri and some others whom I met at Marwāngi, Chindā Toghari, Paqpa Dzo, said that in their own language they called themselves Hāy, which they said was also the Tāi equivalent for man. Tāis of the Lohkhang side do not, however, call themselves Hāy; and Ba-dzo Tāi of Samaga, who is, in the parlance of the men for Khorwā Toghari, the donor, told me that the term Hāy is rarely applied to the common men even, and that the name by which Tāis describe themselves is Hāwā Tāis at Karri, on the other hand, told me that Hāwā never signifies beggary and must possibly be a male name. He said as it may, there is no doubt that the Tāis of Lohkhang side as well as those of Mischā and Karri and of Qhāis and Dzo form one endogenous group. First Tāi and Paerik Tāi whom I met at Mischā (which Karri); Tāis whom I met at Srid, a village

* Fig. 2 has been repeated for Chindā, is pronounced with the *ch* of the first syllable, the Sikkim word Tāi, and the word used by the Sikkim weaving Tāis themselves, but is not *ch* *ch* *ch*.

way down is Kays as the thirty-third wife of the Black-Goats-
 Leg's son, and Kachai Tati of Mongolia (near A-mu) as Grom's
 third wife of relationship with Kachai Tati of Baygal (near
 Mian-tai). The Black men speak also of relatives in Torgut and
 Lagging districts (at Tadjik and Buzurgkhan), the Black men
 speak of relatives in Chinese Muscovy, Dera (Yiliqun China,
 Beyah, Mahah, Kanji), Torg, Tilia, Jang-Kai as well as in
 Chinghai and Buzurgkhan districts (Yiliqun Buzurgkhan, Deyah,
 Kama, Ila, Kili), while the Mongols make spoke of his rela-
 tives in gurgulic district (Yiliqun Buzurgkhan, Jangai, Kachai,
 Buzurgkhan) and Dera (at Torgut near Buzurgkhan). Both men
 Kays and Lachaipt and near Kachaipt I found the Tuts
 speaking of Qidun as "Jai" and of Kachai as "Kajai".

I have not come across any Tuts of this class or heard of any
 of them living east of a line running from Chong to Chong.
 Mian-tai north-west is Buzurgkhan north-west Kama and then south
 through Torg, Kachai and Kili. West of this line
 Chong is the predominant area and Buzurgkhan are very few in
 number, except to the north Kachai, Buzurgkhan and Kili; but the
 language which the Tuts speak everywhere Mian-tai is the same.
 Thus, Kachai Tati and Torgut Tati of Black is from Kama, whom
 I met at their village village, translated—

- | | |
|--------------------|--------------------|
| "I am going" by | "I am travelling" |
| "You are going" by | "I am travelling" |
| "He is going" by | "He is travelling" |

and when I asked them how their language differed at all from
 Mian-tai, they would give something more than that they would
 say "He is travelling" (He does not give) when Mian-tai will say
 "He is travelling", and that Mian-tai will say "Kili" (word)
 while they would say "Kili". (I may here mention that as is
 the Russian equivalent for Mian-tai as "to give" and that
 Kili is the Russian equivalent for Kili in Mian-tai).

In the same area in which the Tuts live it is to be found
 various sorts of Lachai-men, who call themselves Qidun (the
 name given by which the Black Kili of the Black Paganists
 of Tadjik and Buzurgkhan districts describe themselves). These

One disallows all connection with the Turis, water washed by whom they would not drink. They call themselves Haudas, their principal god being Tuglath, and one of this name, Haudas Oy of Lohungl was, I think, represented as having employed a brother's position, the omission of his own's marriage. *Oyagals* (perhaps of a particular shape and make) are the only things that they would make use of bamboo, and it is in this account, they say, that they are called *Oya*, Turis make eyes (retaining *ay* from), *ayodas* but not *oyagals*. These *Oya* have no knowledge of the Oy Mikto or *Yay Mikto* of the eastern part of the district, and they feel offended if they are called Mikto, that term signifying *Chapita* in the sense in which some western *Oya* are found.

There also disallows all connection with those *Oya* of the east and would not drink water which an *Oya* has touched. The only taste, they say, with whom they are in any way allied are the *Udai Turis*, members of which caste could be found at *Phorai Nandji* near *Chind* (Hain Lohungl) and *Palotta* near *Sora* (Sora Haudas). The *Gau's Turis*, as the real Turis call themselves when distinguishing from *Udai Turis*, who were from the latter; and *Jangai Sora Turis* of *Phorai* added that it was also possible for a *Gau's Turis* to have a wife from the *Udai Turis* caste, but only by the *Arishai* form of marriage. I saw the *Arishai* marriage at *Palotta* near *Sora*; they said they had never heard of the more *Udai Turis*, and then they call themselves *Yay Mikto*, not Turis. They had relations, they said, to *Phorai Nandji* near *Chind*, but not of their caste, nor were to be found marriage, as *Udai*, *Arishai*, or *Udai*, as *Tuglath* and *Arishai* said. *Chind Mikto* of *Udai* (Joh Haudas) and *Sora Mikto* of *Tuglath*, whom they mentioned as their relatives, said that they and those *Palotta* relatives of theirs were the same caste as the *Yay Mikto* or *Oy Mikto* of the east. *Chind* knew of the last-mentioned Turis of *Phorai*; *Yay Mikto* would take wives from those *Phorai Turis*, and *Arishai* marriage between those *Phorai Turis* and *Yay Mikto* would be possible, though *Chind Mikto* could not specify any several instance where this had taken place.

The possibility of linguistic marriage between two groups which do not ordinarily intermarry one, I believe, is generally regarded as good evidence of these two groups having originally formed one unity, and I think it would not be unreasonable to hold that the basket-making Turks of Kappas and the Hittite-Mishic of Middle of the eastern Nile are merely variations of what originally formed one unity. It is also possible (although there is not such positive evidence in support of this) that the Qas of the west are yet another variation who have come under the influence of Cushians to a greater extent than the other subgroups. I would further lower the suggestion that the name Qas is not derived from the term Qasas as the Qas suggested (the connection probably from the name Qasas being derived from Qas), but that it is only a corruption of the expression Qas or Qas. Practically all the main groups of the Cushian race are identified by the expression which in their special dialect stands for "man": thus, the Mande calls himself Hér, the Hamar calls himself Hér, while the Landa of the Hamar calls himself Hér. In the language of the Turis, Hér stands for "man"; the very same word is used for "man" by each of the Hittite-Mishic of Tadjikistan, Lapang (a village near Angora in which I visited) and some adjoining villages as have not yet forgotten their old language. Very probably the same word is used by their admitted relative brother in the west, the Hittite and Tamar, although I am not quite sure on this point.

The following are the names of Cushian (Hamar) groups that were in my notes among Turks, the Middle of the eastern Nile, and the western Nile of Nubia proper. Names of the things referred are also noted, when these could be ascertained:

Place	to Middle of Nile to Nile	Use of names (Mande)
Mid. Nile (Mande) (to Nile, not Mande)	Mid. Nile (Mande) (to Nile, Mande)	Mid. Nile
High Nile (Nubia, also Nubia)	High Nile (to Nile)	

just as the term *Mishis* is used indiscriminately by Korois, Akrois, Korois and Boletois in China, Sapporo and by Eskimos in Siberia. Mr. Burnfield held the opinion that *Mishis* were a degraded offshoot of the *Mandchus* but were over a mile by themselves, divided into the two subgroups, *Pinkos* and *Oys*; he stated that *Qinghis* were *Qandhis* who had merely taken a new name with their new occupations in China. Wagner and I had taken to land and park. (In his letter No. 288-C, dated the last October 1931, reporting on certain natives in Kanchi, printed as Appendix VIII to the 1931 Census Report for Mongolia). Apparently he did not know that *Qinghis* also very often call themselves *Mishis*, for he would have found it very difficult to reconcile his theory of *Qandhis* being *Qandhis* with the other theory that all the various groups known by the name *Mishis* were allied to each other and were all of *Mandchu* stock. Mr. Burnfield knew of *Mishis-Mandchus* and *Khangshu Mandchus*, and had been told that these were identical with each other, but he does not appear to have been aware of the identity of either with the *Pinkis* *Mishis*. That *Mishis-Mandchus* and *Khangshu Mandchus* and later *Mishis* and *Tamushans* are degraded offshoots of the *Mandchu* group has to little doubt; but in all probability the *Pinkis* *Mishis* have not with the *Mandchus* a greater degree of kinship than have *Sakchis*, *Hais*, *Tsis*, *Akrois* or other "wild" sections of the *Kharum* group. As for *Qinghis* *Mishis*, it has still to be decided whether they are of the *Kharum* group at all.

At the census of 1931, the total number of persons returned as *Qinghis* in the area now forming Hsiao and Hsiao was 1,978, of whom as many as 921 were from the district of Kanchi. It is not possible to say what was the total number of *Qandhis* in the district or in the province in 1931, as the census tables for that year show only totals of which the provincial aggregate in 1931 had been 44,000 or over, of which had numbered over 15,000 in any single district. A request was made by the Deputy Commissioner of Kanchi to have a special reception made in favor of *Qinghis*, but this did not meet with success.

The Superintendent of Census Operations had also been requested to have a separate column in the caste table for Patay (Pillai) and Chingpau Maratta, and also to include in this group some figures for Tamils as well. A further investigation in the Singapore district established the alleged identity between Patay and Tamils. It is not known whether any further enquiries were undertaken to test the allegation about identity of Tamils with Pillars; but the Tables show only 6,668 Tamils in the whole Province, of whom 41, 120 were returned in Singapore and the Straits and Chinese Sapper States. The number of Makkia in Travels shows in the 1941 Table is 22,411 and apparently includes as in 1931 (when only 13,648 Makkia were returned) Patawars as well as Pataw and Pataw Makkia. Chingpau Maratta were apparently again included, as in 1931, under Maratta, as that number of relatively the same caste were given, some as Maratta and others as Pillai, while, on the other hand, Pataw Makkia and (a) Makkia, who regard each other as intercastes at least, were mixed up under one common heading "Makkia".

MISCELLANEOUS CONTRIBUTIONS.

I.—Ruins at Chalamara.

By JAMES J. HARRIS, Esq., M. A.

About four miles to the south of Tanaka in the district of Mankiam is the village of Chama.¹ Even at present it is a large village containing many well-built buildings—few belonging to the higher classes, the majority being cottages. It contains a girls' school and a boys' school. It is surrounded by a flourishing paddy, and many of the houses that are still remaining appear to be of some account to students of Indian antiquities.

The most notable are two stone temples, about 30 feet high. The stone is of a soft white colour, rather rough and unpolished. The stone pieces are of a rectangular shape, about 2 feet long and 1 foot broad, and are laid upon one another with a very thin layer of cement between them. They show clear signs of decay. A narrow slit opening in the front of the stone wall leads into the interior of the temple which were full of rubbish, at one time contained the image. The top of the temple is covered with a stone sheet or shingles, and evidently at one time were two of them. The stone arch, which we found lying at a distance, would no doubt open the large one which is now used as its original gateway. For the general design of the top or shingles, I would refer the reader to the *Encyclopædia Britannica* (1891) of Edinburgh, Vol. XCVI, Indian Architecture by E. B. Havell. The shingles outside, to be exact, is the sloping shape of the roof. In fact, the complete design of figure 1 is given in the illustration mentioned of the building in

¹ The village of Chama and Philipparayan is 4½ miles from Chama and 1½ miles from Philipparayan at Chama and 1½ miles from Philipparayan.

one of its striking features. The image in the Chattram of the same type though one of them has suffered more from the effects of time than the other. From a similarity of the possibilities noted by Mr. Havell¹ we might regard them as instances of Hindu sculpture of the classical or classical maturity.

Just at the entrance to the village, on the bank of a pond, there is standing an image of a female deity surrounded by small figures. It is about 5 feet high, of a bluish green and very smooth. I was informed by a local man that it was found imbedded in the mud under water and taken out and kept in its present position by people who were digging the pond. The image is evidently the representation of the Hindu Goddess *Sankhā* with weapons in her several hands and accompanied by her retinue. The face nearest of the central figure and the 'left' face of the other ones are undoubtedly the landmarks of a master craftsman. Other images, including those at *Adna* *Tikhatkarn* which we found scattered through the village, are also noteworthy.

About a mile from *Chattram* we found an image which was called *Bhagwati* by the villagers. *Bhagwati* is a well-known name of *Shiva*, but this name was possibly attributed long after the image. The image is still wrapped by the neighbouring village people and the spot is held sacred. If really a representation of *Shiva*, it furnishes us with a different conception of the god than what he is known. It has six hands, one holding something like an arrow or shaft and presumably the other hands also had different sorts of weapons in them. From the large number of stones lying about the image we think that there must have been a small temple there which had fallen down. The image is in a good condition and extremely crude and primitive in its workmanship. Being of grey black stone, the different faces holding the arms of projections, it belongs to inferior decorative attempts at creating an object of art. By no other name have we here, very sacred, to-day have four-sided stone

¹ E. H. Havell, *Indian Sculpture*, p. 126.

There are something like two pillars standing behind the seated figure. The whole place is filled with shells of stones, big and small, and it is more than probable that a temple stood thereon the shade of the images. Besides them are found one head and statue in all finished belonging to the same body, the other limbs of which (and possibly other figures also) are now lying under the heap of stones there.

The head is of the same Vindhya stone as that of the seated figure, highly polished and glossy. It is about 8 inches in weight and covered with ramification which proves that the body with the head must have been an object of worship in the temple and there not very long ago. But it is apparently a head of Buddha. The whole face is distinguished by an exquisite purity of expression.

At a distance of about 35 yards from the above-mentioned statue elsewhere lies a *Southern* goddess. It is reclining in the ground in an oblique position and must originally have belonged to the principal lamp but was probably carried thither and left by posterior hands. The face is of special interest. The two curves of the nose and the two have suffered severely from the effects of erosion and the goddess before with her right hands holding a sword and other weapons has become almost indistinguishable. The suggestive eyes and graceful proportions together with the majestic posture of the face are very important. The sculpture of this face belongs to the oldest style of art at Harappur (see Harrell's *The South of India Art*, p. 128) and the sculpture of Koramla (see Harrell's *The South of India Art*, plate 3.5131). The face is of the same black stone as the other figures. The sculptor who carved the two statues, the stone image, the magnificent chest and the life-size legs seems to have belonged to the school to which the other sculpture who created the above images belonged.

An inscription was found carved on a white laid-backed stone. It is a very simple one and reads

Sri Bhagavath Sri Lakshmi

The letters are Nigari of the proto-Bengali type. They closely resemble those of the Durgam friezes of about

AN. 589500¹ and of the head group of Yedigöller AN. 11453. It gives us the name of the hero (Dionysos).

To construct an approximate date of the ruin. We get two definite indications: from the similarity with the Beyazlar inscription—sixth or seventh century A.D., and from the fact that the inscription is in the sixth century A.D., when late antiquity began to flourish, as much as that we read in Mr. Barak's *History and Literature of Judaism* that about the fifth century A.D. the worship of images was forbidden by several Jewish religious traditions.² So we arrive at the approximate period from the sixth century to the seventh century. The paleography of the short inscription also points toward the sixth century or a little later.

We might obtain many new pieces of evidence if the site were excavated and we have published this note with the hope of inducing people to undertake the task of searching these buried and forgotten remains, by which much interesting light might be thrown on an obscure page of the history of Hattush. It would, moreover, be of interest to lovers of Jewish art to study these remains.

¹ *Ormus Siliya, Siliya Palaeography*, P. V, No. 58111.

² *Ibid.*, P. V, Col. 512.

³ C. B. Barak, *History and Literature of Judaism*, p. 121.

II.—Identification of Three Monuments at Sarnath.

By BRINDHAN C. BHATTACHARYA, B.A.

A great diversity of opinion prevails among scholars with regard to three monuments discovered at Sarnath. No finding of inscription having been obtained, they have only been connected with a partial solution of the problem. A fresh discussion of the subject, as a whole, therefore, needs to be started which would possibly be of some service to future students.

At the outset the nature of the problem should be made clear after having explained what the three monuments just mentioned are. They may be taken to be: (1) The Ashoka Pillar, (2) Jagat Singh Stupa, and (3) the "Main Stupa". About these there are passing two distinct accounts of two different ages. One is Hsueh-tsang's description of Sarnath, another is the Mahapala Inscription. In Hsueh-tsang's travels these monuments are mentioned as found, whereas the Mahapala Inscription mentions again at their ruined condition. A complicated problem was thus to have arisen from the attempt to compare the early discovered monuments with those described by Hsueh-tsang. But now the way, as indicated by hispania has made us satisfied the question between Hsueh-tsang's account with the Mahapala Inscription, only between them two and the topography of the early discovered monuments. We shall presently attempt such an identification in the light of our up-to-date knowledge of the ruins at Sarnath.

As the monuments now by Hsueh-tsang have come down to us, they exactly accord in the shape with the Pala Stupa as depicted in the figures of the Sarnath excavations.

general. Let us now understand the Chinese Pilgrim's account in so far as it concerns our discussion. He writes not "To the south-west of the great Vihara, about 20 li or so, we came by the high-gate of Lo-yang. Its precincts are divided into eight portions (located) surrounded by a surrounding wall" * 2 7. In the great entrance to a *Pūṣṭa* about 100¹ feet high, above the wall is a golden-ornamented figure of the *Śākya* deity. The foundations of the building are of stone, and the stairs also, but the rooms and chambers of brick. In the middle of the Pūṣṭa is a figure of Buddha seated (after support) * 8, he is represented as turning the wheel of the law. To the south-west of the Pūṣṭa is a stone steps built by *Abha-bhā*, although the foundations have given way, there are still 100 feet across of the wall remaining. In front of the building is a stone pillar about 700 feet high. The stone is altogether as bright as jade, it is shining, and equals the light * 9 + 10 + 11.

Next we may consider now how the present remains can be identified with the monastery described in the above extract; we propose the following identifications:—

A.—"A Vihara 20 li S. E. of Lo-yang"=the White Shrine and the original foundations.

B.—"A stone steps"=the *Agast* steps becoming in the *John* *Manuel's* conclusion.

C.—"A stone pillar"=the *Abha Pīṭha*.

Assuming the above equations to be true, the actual progress of the pilgrim round the several precincts might have been something like this:—Entering the gate where the "Hsin Shih" was situated and then the old *Śākya* facing the east stood and continued on a range of the "Tivira-Ṣaṅg", the Chinese pilgrim would enter keeping the shrine on his right hand [*Pravartayeta*] and moving on the north he would

¹ Read: "Eighty-four of the Pūṣṭa walls" [*Paṣṭha* *Śākyā*, Ch. VII, p. 43, 44. The Pilgrim's On Four Countries from", vol. II, p. 112. *Śākyā's* "Life of Shikṣasāra", p. 46. The length of the Pūṣṭa is given here as 100 (or 1000) pāṇi (or 1000) cubits.

black light, it may be shown to derive its name from the numerous snakes which by certain passages of this inscription.

The examples are given below, in the more important part of the record:—

(6) "The *Thermasidjeh* *Sagpe* *Thermasidjeh* *goud-*
netet."¹

(7) " *Spérenetep* *et* *Peretep* *et* *Medjetep* *Ja*
Gelele *Sagpe*."²

Translation.—"They (*Sérenetep* and *Vasnetep*) required the *Thermasidjeh* and the *Thermasidjeh* (*vases*?) including the accompanying, as well as the *Peretep*, *Medjetep*, *Sagpe*, belonging to the eight great places."

Waddell attempts now to establish these connections and establish their identity, so far as we can, in the light of Herodotus's legends, and epigraphic finds.

Thermasidjeh.—Dr. Vogel tried to identify the present "*Thermasidjeh*" with the "*Thermasidjeh*" of the hieroglyphs. Between the publication of Dr. Vogel's true view that the word *Thermasidjeh* was derived from *Thermasidjeh* rather than from *Thermasidjeh*, Dr. Vogel has hardly advanced his identification. Archaeologists have, however, ascertained that the *Thermasidjeh* belongs to the Sages period and not to the Achaian period. The word *Thermasidjeh* again was used to denote the Achaian Sages generally.³ It has already been pointed out that the Sages Sages Sages was of the Achaian age, is inflexible, therefore, that the word *Thermasidjeh* refers to the original structure of the Sages Sages Sages. However, we gather from the records of Egypt that he saw a Sages where the *Thermasidjeh* paid homage to the Sages and to the north of it was the lower side of "Telling the Word of the Law."⁴ Judging from this, I am inclined to believe that the *Thermasidjeh* or the *Sagesidjeh* was used by that Sages by Egypt.

¹ *Thermasidjeh* built by Sages *Thermasidjeh*, at Sages by Sages *Thermasidjeh* and Sages, p. 400 (Sages by Sages, the *Thermasidjeh*, p. 400).

² The Sagesidjeh of Egypt, presented by Sagesidjeh, p. 400.

Dhammachakka—the question has been made in the Mahāyāna inscription as *Śākyas Dhammachakka*. Dr. Vogel took the word *śākyas* to mean "complete". The late Dr. Vogel seemed to have accepted his rendering evidently in the absence of a better one. This rendering, in my opinion, appears very doubtful and therefore dangerous as he remarks. We must with an expression like *Śākyas Paṭi* meaning *Bodhiya-Paṭi*. Likewise, we may take the expression *Śākyas Dhammachakka* to mean the present *Dhammachakka* together with its various expansion. The meaning of *Dhammachakka* remains open to be solved. From the fact that the Buddha at Śākyas is termed "the Wheel of the Law" here suggested in later times, the *Dhammachakka* symbol or the symbol of the Wheel, the *Dhammachakka* symbol, and even the name *Dhammachakka* during the vacancy of Samāsa¹ in a wall, discovered in the course of excavation at Sāratik, is inscribed *śākyas'vā śākyas'vāpaṭi* (śākyas'vāpaṭi) in my subsequently found as to the conclusion that the whole monastery wall as he called *Sāratikamāṭhaka* and a chapel within its perimeter was known as *Māyapāṭhaka* (Maṇi Śikha). From all this we may deduce that the present monastery, as a whole, together with its expansion, has been named by the expression *Śākyas Dhammachakka*. Mr. A. E. Meyer, of the Vienna Museum Society, is of opinion that the *Dhammachakka* symbol, which formerly ornamented the top capital of stupa and of which the fragments are now being preserved in the Samāsa Museum, "is the most object which is desired by the foregoing expression in the Mahāyāna Inscription. The practice of placing the top capital of stupa with the *Dhammachakka* symbol was not an uncommon feature in ancient days, and, as a matter of fact, we had the same thing in the *Śākyas'vāpaṭi* at Sāratik. Therefore nothing can be said with certainty as to the object which was repaired—either the whole monastery or

¹ In the inscription of Samāsa¹ we find that *śākyas* has been called *Sāratikamāṭhaka* (Thien, vide his present work, "History of Sāratik", p. 122).

² Meyer's Annual Progress Report for 1911, p. 2.

³ The *Asia Museum's Journal Report*, 1, 2, (1902), p. 66.

Hammabokre. There is the whole monastery here to the (southeast) has been a matter of considerable antiquity. Round the chapel is which the Buddha deck an extensive monastery may have probably some time being. That chapel used to be called "Hammabokre" and the whole monastery passed by so many different names. One otherwise may be termed again by Hammabokre's name just for the sake of simplicity. We shall find there that he also was the whole monastery and a high building made of stone.¹ There was a temple of Buddha. There represented in the Hammabokre. In the traveler's account one thing appears to be specially striking and so which he seemed to have had much seen, etc. "The Hammabokre was divided into eight portions (rooms)"; I suppose from this that there eight parts of the Hammabokre in course of time developed into eight great places or villages or monasteries which constituted the whole establishment. And very probably the Hammabokre being distinct divisions received the two designations of *shih* and *shih*. Certainly enough it is to note that all distinct monasteries have already been entered by modern explorers. I was also informed by a representative of the Indian Archaeological Department that probably some of these villages still lay hidden in the east of the Hammabokre. No exploration has, for some reason, been carried on in that direction. We may nevertheless arrive at these conclusions just that *shih* and *shih* was the name given to the whole Hammabokre and *shih* and *shih* was the name which signified an old stone building situated probably in the middle of the Hammabokre and therefore called at one time *shih*, meaning "central" or "original", from the fact that the Buddha had set up his establishment there, and at another time "*shih*" as it was chiefly built of stone.

¹ The Buddha's Buddha statue of that the same stone the Buddha deck and statue and figure by Buddha. But there but then it moved the name of Hammabokre. The first sign of Hammabokre has been noticed into Hammabokre and name to be added to a similar name in Chinese books—"Tay Hui-Pan-King" by E. E. Dool, B.A., p. 77.

² Cf. Walley's words: "This establishment, in fact, was a single division of Hammabokre and still." Walley's, Vol. II, p. 11.

III.—Raja Indrasolymana.

by J. H. Sanadkar, M.A.

In one of my peregrinations I found an Oriya priest making some excavations on a small ridge in the village of Jagannagar near Lakkamal in the Boudhga District. The position of an Oriya priest at that place naturally excited my curiosity and on inquiry I came to know from him that he believed to have had reached a miracle *Śakti* while asleep from the god Jagannatha to build a temple there and as he had come all the way from the native district, Puri, to carry out the command, which he proposed to do by digging.

On my return to the Bilk Boudhga, on further enquiry I came to know that there is a tradition in that part of the country that about in the top of the northern ridge in that village, our King named Indrasolymana had his treasure which was sealed with a magic seal and that a number of Brahmin scribes had been made in the past to discover this treasure. It was said that the Oriya priest Indrasolymana or Jagannatha had revealed to him the place of the treasure on condition that he would build a temple there, covering the temple at Puri. My curiosity being intensified, I went to the ridge the next day, and as fortunately the priest was there already I was able to take a more reliable observation of the circumstances (?) which was going on and found that underneath the grass some geranium was indeed discovered and portions of the grass having been removed in some places the pavement was clear.

Mr. V. A. Smith in his History referring to the Pils Kings derived that "According to tradition, the ruler of Nagadhar at the time of the Muhammadan conquest in c. 1180 was Indrasolymana Pala. Some attributed to him several pointed out in the Boudhga District" (History, p. 481). The Archaeological

Barney Rogers also mentions "the last King Indradjuna or Indradjuna who held out the fort of Jayaggar on the Kipur river against the Mahomedans" (A.B. Vol. III, 184) and "Jayaggar is said to have been the stronghold of the last Hindu Prince of Magalla called Indradjuna or Indradjuna. He was defeated by the Mahomedan Maratta Men. There is a small village called Jayaggar, but the name belongs properly to the strong military position on the north, in which Indradjuna is said to have retired after his defeat by the Mahomedans." (A.B. Vol. III, 185).

This King Indradjuna to whom is attributed "Aragra-jada-jaina" (वरुणेश्वर उपाधि), has also his traditions in the neighbouring village of Ura which is also said to be one of his forts, while another of his forts is located at Ladaga, a few miles from Dahanu. Close to the ridge mentioned in the beginning of my notes is to be seen village and temple and several mounds which appear to have been ancient walls, evidently to protect the dip.

On the most interesting legend relating to the Fort is what has been mentioned by Buchanan Hamilton, as quoted by Martin in Vol. II of *Eastern India*, who says "the last Hindu prince of consequence, of whom I find any trace was a Raja Indradjuna, who has left considerable traces in the western part of the district and it is said in the adjacent parts of Bhar, over both of which he is said to have been King, after the Mahomedans had obtained possession of Uda. Finding himself unable to contend with these powerful invaders, Indradjuna retired with his army and family to Supratark. It is universally agreed that the temple there was founded by a prince of this name..... Whether or not Indradjuna was a person of the family of the Pila, ruler of a power who on four full had ruled on Magalla, I cannot ascertain, but I think that the former is most probably..... I suspect that Indradjuna was the ancestor of Pradya Raja who retired to the sacred dominions of Andhra and having collected the

pyramidal remnant of an oblong stone temple may date actually founded Jayasimha." (Vol. II, pp. 23, 24.)

The traditional founder of the Jayasimha temple is named Indrabhauṇa whom Wilson regards as one of the Kings of Ujjain, while Parvatesvara-Mādhava makes him a prince of the Hela dynasty who reigned at Anant in the country of Malava. But tradition upon history points that the temple at Jayasimha was founded in 1183 (Pargueson's *History of Architecture*, Vol. II, p. 314) and Haver also in his *Orissa* (Vol. I, p. 353) assigns the same date and names the second Indrabhauṇa as the founder of the temple in 1183 (Vol. II, p. 22). Hering, another of the Orissa historians, also places the date of the temple in 1183, while Dr. Rajendra Lal Mitra who differs from Haver as to the founder, positively accepts the same date. If, therefore, the temple was built as to built in 1183 as more accurate statistics, the tradition to Indrabhauṇa, is as quite possible that Thakuram Bandhu's tradition and theory may be correct and that the last King of the Pala Era after his defeat at the hands of the Mahamandala may have fled to Orissa which may be that Indrabhauṇa was the founder of the Indrabhauṇa, and thus built the temple.

If therefore the Orissa place from that era really that with the repaired treasure and built a temple at Jayasimha, it might be Orissa's paying back to Bihar the debt which she owes to her neighbor. And whether he would be permitted to do so or, of course, more than what I am saying, but the Archaeological Department may notice the fact of digging by the Orissa authorities, and collect the endowment and second Jayasimha which clearly show the former existence of a powerful Hindu place in the locality. [Probably the actual name of Jayasimha was Jayasimha which appears in a inscription of the twelfth century A.D. from Burhanpur, to be published shortly in this Journal—

[S. P. J.]

culverly of that gem of architecture, but will be shed light on the post-Gupta period of the history of Orissa. The object in depositing the manuscript was to tell the people the history of the temple and its builder when that history is forgotten, and the Temple Committee will be fulfilling that place object by bringing the record to light.



V.—Kālījñā, the Goddess of the Chittā Lake.

my Kālī bhāratīr Mānabha Ray.

A rocky island in the Chittā Lake about eight miles south-west of Durgam contains a temple of the goddess Kālījñā, who is regarded as the tutelary deity of the lake and whose worship is much in vogue among all classes of the people in this neighbourhood. The local temples and Brahmins, both Telugu and Oriya, are regarded as under her especial protection and are sought for most valued services. The goddess is believed to exercise wonderful powers, such as raising or killing storms in order to sink or save boats containing people who have offended or propitiated her, or the like, may be.

The Rajas of Barhād and Khallā, both claim that the first temple was constructed by their ancestors, but the present temple, on the site of an earlier temple which had fallen into ruin, owes its construction to the present Raja of Barhād. From her name it is clear that the goddess is now identified with Kālī. The image, however, is merely an irregular block of stone with a maximum height of a few and a breadth of 14 feet. The stone is smeared over with a mixture of oil and vermillion, which makes a sticky paste on which are plastered large numbers of tangles of glass or silver with a piece in the middle of each. These tangles are steadily added to the image.

No priest is attached to this temple, and the natives who frequent it conduct their own worship, unless a Brahmin happens to be present, in which case he is asked to officiate. It is impossible for worshippers to go very frequently to the island, and even the Raja of Barhād goes thither only once at least three a year. The daily worship of the goddess is thus performed before a representative or substitute, namely a stick of incense as an emblem of the deity, in the Raja

of Fenchu's residence. This position of worshipping a deity is widespread in China. Thus the god Jaganath of Bali is represented by the deity-god Natarajahan on the occasion of the Chaudas dance which is performed in the Naradhar temple; and in Bhaktanagar the principal god, Jagannath, whose image is a phallic symbol, which hence is capable of being moved, is represented by Chandra Sekhar on the occasion of the Anantashastri festival. People wishing for a loan, such as the birth of a son, or recovery from disease, make native offerings of sheep, goats and birds. These animals are not sacrificed, but are released on the island. As the language does not distinguish the land animals and the water or the birds of their species is undistinguishable, the fate of these unfortunate animals can be better imagined than described. This humane position has recently come to notice, and in compliance with the desire of Fenchu and the Natarajahan and Jaganath of Bali, it has been arranged to remove the animals at frequent intervals to the water body, and let them leave there after offering to them some dried up fish or such to relieve the first of their destitution.

VI.—A Seal of King Bhaskaravarman of Pragjyotisa found at Nālanda.

By B. B. Banerji, M.A.

To the Annual Report for the Archaeological Survey, Eastern Circle, Mr. K. K. Tishak, a very interesting Superintendent of that Circle, describes some of the most important finds discovered by Dr. B. B. Spink at Nālanda. Dr. Spink has brought to light some of three different dynasties :—

- (1) The Vāla Dynasty of Thāmar.
- (2) The Bhāskari Dynasty of the Śākya Group.
- (3) The Dynasty of Bhājyavarman of Jāma.
- (4) An unknown dynasty of Kāpa.

It would not have been necessary for me to write this short note if Mr. Tishak had succeeded in identifying the seal of the third dynasty of Jāma mentioned above. The seal described by Mr. Tishak on page 48 of the Annual Reports undoubtedly increases importance of the title seal discovered by Dr. Spink at Nālanda. This seal is one of Bhāskaravarman, king of Pragjyotisa who was a contemporary and ally of Harshavardhana. Before the discovery of the Śāka group of Bhāskaravarman, this place was known to us from the coins issued by Śaka in the Harshavardhana and the mention of the place in Hsueh Tsang's Itinerary. Dr. Spink's Nālanda find is the second record of Bhājyavarman and of the dynasty of Bhājyavarman that has come to light as yet. In his description of this seal Mr. Tishak states "As a king's signature and initials are few subjects unknown generally, with names ending in *varman*". Further on he says "On some Bhājyavarman, Chandraśekharam, Bhagavathavarman and Pāshkavarman, as also Yajñarai and Bhayashakti we are known as far as taking to any North Indian dynasty of the late Gupta period".

Mr. Dikshit has looked into the *Epigraphia Indica*. I am sure he would have been able to correct his readings and to identify the royal prerogatives contained in this record. On page 49 of that volume of the *Epigraphia Indica*, Professor Pálmeštille, Helsingfors, has given a complete parsing of the dignity of *Pratyakṣa* from the founder to *Śatkaṣṇa*. A reference to this would have shown that the dignity is not a new one and the dated *Harivamśa*, *Caṇḍamahātmya*, *Taṭhara*, *Nagasaṇḍha* and *Harivamśa* are not altogether unknown. With the aid of the *Viśvaṇṣa* grant I am able to remove the inscription on the *Śāṇḍha* and to read as follows—

1. [Gaṇapati] *pratyakṣa* [1] *Taṭhara* [2] *Śa* [3] *Harivamśa* [4].

2. [Śa-Harivamśa] *Śa-Nagasaṇḍha* [5] *Śa-Harivamśa* [6] *Śa-Nagasaṇḍha* [7].

3. [Śa-Nagasaṇḍha] *pratyakṣa* *Śa* *Caṇḍamahātmya* *Śa* *Harivamśa* [8].

4. [Śa-Śāṇḍha] *pratyakṣa* *Śa* *Harivamśa* [9] *Śa* *Harivamśa* [10].

5. [Śa-Śāṇḍha] *Śa* *Harivamśa* [11].

6. [Vamśa *Śa* *Śa*] *Harivamśa* [12].

Mr. Dikshit is certainly wrong in reading *Śa-Ka* instead of *Śa-Nagasaṇḍha* and in removing *Taṭhara* instead of *Harivamśa* to 1 & 4. I am not sure of his reading *Śa-Nagasaṇḍha* to 1 & 2 as I have not seen the original I cannot offer any suggestion. It might be *Śa-Harivamśa* according to the *Viśvaṇṣa* grant. The name of the author of *Śatkaṣṇa* is *Nagasaṇḍha* according to the *Viśvaṇṣa* grant but according to the *Śāṇḍha* grant is *Nagasaṇḍha*. We have a similar abbreviation of a proper name in early Gupta genealogies. The name of the queen of *Caṇḍamahātmya* 11 and the mother of *Kaṇḍamahātmya* 5 is *Harivamśa* in early Gupta but her full name was *Harivamśa* as shown by *Harivamśa* in the *Viśvaṇṣa* grant.

¹ *Journal of the Asiatic Society of India*, 1901, p. 103, (1, 2, 3, 4).

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VOL. V.

PART III

LEADING ARTICLES

I.—Contributions of Bengal to Hindu Civilisation.

by Mahendraprithvi Narayana Ghosh.
Ph.D. G. I. P.

The First Contribution.

Tanning and Treatment of Sheepskin.

While the Vedic Aryans in India they did not know the sheepskin, for this animal is not found in the north-western parts of the country. In the Rig-Veda, which constitutes the main source of knowledge of the Aryans, the word "Hasta" occurs in two places only, in both of which English translation is given. "वसामुपवीतं त्रिविधं कपटका अवाधितम्" "pross with hands." According to a manuscriptly changed text, used in the remaining the place occurs a big grammatical error, perhaps an error in the text.

(1) अश्विनी अश्विनिविभवाश्वि

विश्वी न अश्विनी रजुवत् ।

अश्विनी अश्विनी रजुवत् ।

अश्विनी, अश्विनी ।

(3) कुरु प्रसादे त्वयं वयसि
 त्वि वयं वयसि वयसि ।
 वयसि वयसि वयसि वयसि
 वयसि वयसि वयसि वयसि

(1) O Bharata, you are great and lovely. Your power is wonderful. This act will be sufficient like the punishment. You are up the house like the "Hansa" animal. Let your strength be the way question of the world.

(2) O Indra, when you appear with your splendour before the Sun, instead of being dimmed, it increases its brilliance. You become as brilliant as when you are alone, even as the "Hansa" quills the power of others.

There are two places "Hansa" has been found in, or has been supposed to be, a species of deer. This is significant. It shows that the Aryans at the time of the composition of these verses came into contact with the animal for the first time and thought that it belonged to the deer species. In the *Udatta* *Hansa* in *Purana* the animal has been called only. When therefore Europeans brought into the country horses, dogs, sheep and other animals, they gave all these animals the appellation of *hansa*, hence being called *hansaputra*, *hansaputra*, *hansaputra*, *hansaputra*, and so on. Similarly the *Veda* *Aryans* knew the deer, but they were skilled in hunting. When therefore they came to India and saw the elephant for the first time, they did not hesitate to call it the deer with a trunk.

The elephant is a native of Bengal, Punjab, Barots, Kashmir and other lands. It can be found up to Delhi. But in Western India and in Mysore and Cochin in Southern India the animals with elephants, but the African forest is small in size. From these facts it is generally concluded that the *Veda* *Aryans* knew little of elephants.

I have read that "Hansa" comes from the *Ug-Pada* in the sense of an elephant. Even in these places it is to be decided whether this is the real signification of the word. If instead of "deer with a trunk", the animal had been described

as "breaked deer" all birds would necessarily appear). This doubt is further strengthened by the fact that in Sanskrit there are many synonyms for "Harta" such as "Matsya", "Kuta", "Dipa", "Dipa", etc. but none of these words are to be found in the *Ug-Veda*, in which even the word "Harta" finds no place. When the *Ug-Veda* has been not deposited that was Harta, how could they be expected to be familiar with them which were white?

But whether there is mention of elephants in the *Ug-Veda* or not, they are mentioned in the *Taittiriya Samhita*. When making of *Aranyakas*, the question arose as to what particular animal should be sacrificed before a particular god and it was decided that the first seven gods should receive the sacrifice of wild animals. According to some, the sacrifice of all kinds of these animals is sufficient. According to others, wild animals in flesh and blood and not their sacrifice should be sacrificed. The names of the seven gods and of the animals which should be sacrificed before them are as follows:—

King Indra should receive the sacrifice of the hog, and King Varuna, that of the maddaga (*मदगा*). The King Yama was to be propitiated with the *varu varu* and the *Gad* (*गद*) with *ghadai*. The tiger, the King of the Forest, is to receive the white deer (*श्वेत मृग*), while the King of the country, the Earth God should be sacrificed before the King of *Varuna*, as the King of *Veda*, and *Hiranya*, the King of *Varuna*, should receive the sacrifice of a cow (*गौ*). Next, the King of *Dipa*, should be given a *Samyaga*, while *Shukrasajita* is to receive the peacock (*मयूरा*), and *Himavata* the elephant.

In the *Ug-Veda* there is no god bearing the name *Himavata*. The name *Himavata* occurs once in the *Aranyakas* naming the mountains covered with ice. *Himavata* was afterwards raised to the dignity of a god, and the sacrifice of the elephant with which the *Aranyakas* became subsequently familiar assigned to him. From these two facts it is evident that at the time when the *Taittiriya Samhita* was composed, the *Aranyakas* had made considerable progress in the country,

The Vigna Vigna gives an explanation as to how Hinnaga the man who formerly a god became one afterwards. In this *Prana Pragraha* says,—"I have created the Hinnaga for the protection of Bharata and other lands necessary for the performance of sacrifice." Tribal Kshatrias to say "sarp-sampradaya was", which means that Hinnaga was subsequently captured by Pragraha upon Hinnaga and that the latter's portion in power was diminished in a subsequent age.

By the sixth century B.C. the raising and domesticating of elephants became widely prevalent. Lord Buddha had an elephant, his brother Devadatta had also one. Buddha was always exhibiting his strength with an elephant, which he by the truth and thus it at once became. The spot where the Lord Buddha passed his night. The King Udayana had a large elephant, called "Mahagaj". Both he and Chandra Pradyota had large elephants-stables. They also had extensive managements for capturing wild elephants.

The capturing and taming of wild elephants, the tending of these animals for war, their treatment, etc.—where did all these useful arts originate? This question itself of our nature says. It is thought that it is evident that these large beasts. The country which is bounded on the one side by the Hinnaga and on the other side by the Hinnaga and the sea gave birth to what is called the "Hinnaga," or the ancient elephant. It was here that a great race flourished, who knew the different uses of wild elephants, raising, making them strong and making them tame, raising and tending them during their life, raising them in every possible way, and, in a word, transforming them into an elephant. The man, in fact, lived, surrounded by these animals and moved by them when he was ill.

The name of Samapala, King of Ayodhya, is familiar to the people of Bengal. He captured Sam, the daughter of King Dhananika. He was wanted to take a large number of elephants and send them to his own land. He said, "I will have an elephant to ride." But there was no difficulty. He did not

leave here to rebuild the house, and for this reason desired all the *Heuts* give him advice. The latter, after much deliberation, and consensus to all parts of the country in quest of a herd of elephants. Thereupon arrived at a big stream which is stated to be "under the protection of the King of savannah and where the *Landlugs* have reached the sea." Thus they found a large number of elephants and with them a *Masi*. They were rejoiced that the *Masi* was the possessor of the herd. On coming back to their own country they reported to the King all they had seen. Thus the King with his army arrived at the stream. But he did not meet with the *Masi* who had gone to a distant place on a mission for the benefit of elephants. The lord which was there was driven by the king to his own capital *Campdagun*. Here, at the suggestion of the King, a stable was built in which the *Heuts* were put, and they were supplied with food. The *Masi*, when he returned to his stream, found that his elephants were all gone. He wept bitterly and, after having collected a numerous pack which lasted for many days, came to *Campdagun* where he begged for work to do. They had some of the work done, and indeed the *Heuts*, being affected with various diseases. His work only brought a few loaves, made of plant and other kinds, ground then into mince and applied the same to the affected parts of the *Heuts*. The latter were grateful for the kindness shown to them and served him in many ways. Both he and his work were glad, he met each other after a long interval. Finding hard this work, being desirous to know who he was, sent his sons to him, but he did not speak a word. The King came next, he did not respond. The King then himself came, but still he maintained his silence. On being persistently entreated, however, he gave the following account of himself. —

"In the country which borders the *Heuts* and through which the *Landlugs* flow towards the sea, there lived a *Masi*. He was my father, my mother being a *Heuts* or black-sheep. I lived and grew with elephants. They were my friends, relatives and companions. My name is *Ushilugu*. I was one of

diapads and nostrils and other parts, having my name in Pāli, and the sixth Kāya denotes the place or body in which I was born. I am an expert in the treatment of diapads."

The king on hearing this asked him several questions about diapads, and he in reply explained to him the various diseases arising in these animals. This answer is called "Jāyapa-sūla" or "Pāṭhāgga." This treatise is written in the form of mutual dialogues in prose and verse but the latter predominates. Jāyapa seems confined to diseases formed by various evils. They have no title. The medical treatise however introduced with *śūla* and such chapters begin with the prologue "vissamāsi," "Thou wilt explain." The only difference between the Pāṭhāgga and the earliest extant treatise is the fact that in the former the dialogue is written in the form of a dialogue between the King and the Mani. Bhadda-Kāya-Sūtra, too, has been written in the form of a dialogue. There is no other medical work which is written in this form. It appears that there was an original *śūla* work in prose, but that it was in a subsequent age converted into the form of a Pāṭhāgga, in dialogue and in verse, the earliest prose being introduced in it as in the Bhadda-Kāya-Sūtra.

Now, the Mani says "I was born in the Kāya gata." It appears however that the "Nāḍa-pravāsa-vikāśaśāstra-kāya-bhava" collected by Chandraś Eka, M.D., which contains upwards of 4000 names of plants, does not mention the Kāya gata. From this it is evident that it is not one of the gatas prevalent among the Aryas. The great teacher, Bhadda, has said that Pāṭhāgga belongs to the Kāya gata and has said to be regarded as a *śūla*gata. It may be said by way of explanation that as the *Āśvāgga*, *Dandāgga* and *śūla*gata do not mention the name of Kāya = one of the *śūla* was formed a gata, it is to be supposed that Pāṭhāgga distinct belongs to any of the gatas occupied by the Aryas. The Kāya gata seems to have been prevalent only in Bengal. Pāṭhāgga was no indigenous of Bengal. The root *śūla* and *śūla* is a country named by the *śūla*gga, or the

Entomopneustes, between the Hattaya and the Yen. Although, therefore, his tenure was written and published in Mangrove, the capital of Siam, he himself was Bengali. For our consideration of them here we are driven to the conclusion that it was in Bengal that such a huge bank as the elephant was first raised, domesticated and utilized in the service of mankind and that it was here that his needs of his treatment were discovered. A close study of Pahlavaya will warrant the supposition that it is a translation from some other language and that it does not always reflect the ideas of Sanskrit literature. The antiquity of the work is it now very possible to ascertain. Tatham calls it an ancient Sanskrit work, in the same sense of "Bhagvatsam," Sanskrit referring to the High of Samskrit. "We learn from an ancient tradition that the Pahlavaya themselves raise the elephant of the king's house. It is that he supports it with the strength of India."

In Hattaya's *Entomopneustes* (a chapter headed "Hattopneustes"), in which we find mention of elephant physiology, Sanskrit suggests that it is elephant while going from one place to another is suddenly taken it is divided or it needs from some by temple, it is the duty of the physician to treat it. From this the inference is irresistible that the source of the treatment of elephants had been in existence before Kahlavaya's time. The facts in which the source in the Pahlavaya are written also show the antiquity of the work. In this case we compared it with identical with what Mrs. Hattaya's the other period, according to which the ideas of Kahlavaya and Pahlavaya were applied to those required by elephants and Hattaya in the field of elephant culture. Pahlavaya seems to belong to this age.

Indian studies in the other period, even earlier ago still. It is necessary to mention a discussion on Pahlavaya. It is evident to observe here that it is the first or which our text has. Hattaya was so far ahead in the process of the treatment of elephants, it reflects unusual wisdom and strategy.

Domestic life system, and are the product of gradual change.

Even on a superficial comparison of these religions with the customs and the religious practice of the Aryans, we feel there is an intimacy between them. The Aryans require personal devotion and visit or worship their deities and taking daily baths. The Jains think mankind remains naked, and must remain bare as a child to the end of the body. Mahatmas have what resembled the basket of Seth. Many Jain ascetics were proud to remain the like Mahatmas in the basket of Seth. The Aryans put on a head-dress and wore slippers and the sacred thread. The Jains were head-shaved and barefooted, and smeared with a simple paste and shikhar. The disciples always shaved, but the followers of their religion wore shikhar, on one side of the head, and proud their style. The disciples, when they eat the food, keep a salt bottle in the middle of the head. The Buddhists lay on each side, but make a shikhar. The Aryans ate twice, once in the day and once in the night. The Buddhists ate before sunset at dusk, and fasting to dawn on any particular day, they had no more solid food till the next day. In the night they could receive any food except milk or soup with equal food. The Aryans used to be dirty in the kitchen, but the Buddhists thought themselves the least good. The Aryans read and wrote Sanskrit, while the followers of these religions did their reading and writing in the respective languages of their own country.

There could be nothing, between the followers of the other religions derive from outside. They could not be explained coming from the Aryans, as the same culture was opposed to the Aryans again. They could not have reached them from the north, as there is the natural barrier, the Himalayas. It could not have been possible for them to have had close connection with people living in the north of the Himalayas. Mahatmas and their disciples have descended from the north, as there is absolutely no evidence to show that these people had even any connection with the Aryans. On the other hand it is in our connection with

probability to suppose that there could be no such connection, the Vindhyas representing as a barrier. The mistaken theory is inevitable then of these nations and peoples that have been driven from the East where we find considerable traces of them still existing.

Maharaja, the last of the Jain Tirthankaras, left his home in his sixtieth year, and, after being here a few days in the Jain temple of Valabhi, resided a longer time at a point of greater power. During this time he resided in the eastern parts of the country and acquired wisdom. After an abode of twelve years he returned to Valabhi. His predecessor Parshvathia, who lived in Deoria, and after leaving his home at Kishidivik, resided in many parts of the country and particularly in the East. In the last part of his life, he lived in the Benares, at Parvathik hill, where the majority of his sect (paroparyaya) still also lived and died.

All these religious sects took origin in the Bhikshya doctrine. Following these systems, twelve sects came to be known as Kshetras. The Buddhists say that the Jain, out-cast, passed the Bhikshya. These Bhikshya doctrines do not belong to the Aryans; they had their origin in the East. These and others will be some of the later Upanishads having approved of these doctrines, Sankhya adopted to refute them, as he himself did early with. According to Sankhya, the Bhikshya doctrine should not be accepted by the learned. He does not admit that they are to be taught to the Upanishads. He explains away the Bhikshya element in these. Kapila, the author of Bhikshya, lived in the eastern part of the country and in the Upanishads. In the Upanishads of the Hinduism, in the seven beginning with *सर्वमयं ब्रह्म* (सर्वमयं ब्रह्म), there is a mention of Brahminism going to the cause of Jaina and rejecting limitation to him. I have said in every place that the Bhikshya system originated in the East and hence I could have nothing to do with any longer.

THE THIRD CONCLUSION.

NOTE.

The third series of ancient thought, in advancing the civilization of the world, consisted in the manifestation of self.

Europeans brought silkworms from China and after repeated attempts made during many centuries succeeded in building their industry. It is their impression that China was the birthplace of silk. The Chinese themselves also make the same claim. They say that in 2646 B.C. one of their queens introduced the cultivation of the mulberry plant into China. There has been, in that country, an elaborate literature on the subject of silk industry from very ancient times. The Chinese, however, were taught the industry by foreigners, but kept its secrets to themselves as their Usual or hidden science. The Japanese, with considerable difficulty, learnt from Korea the manufacture of silk in the third century A.D. Shortly after that Chinese pilgrims recommenced its manufacture in India in the sixth or seventh century A.D. China turned on by land an extensive silk trade with Europe. They suppose that in India the lake kings of the Pandal put gold coins into circulation in consequence of the silk trade. Foreign commerce of her silk industry languished after this.

But we have from the Anti-Chinese of Kurling that the manufacture of silk was extensively carried on in Bengal in the third or fourth century A.D. The finest silk of the world called *Patashik* was of hence. These Patashiks used to be manufactured in five places:—Magadha, Pundra, and Samatashik. The names were named on Nigandha, Lihon, Vahak, and Vahakashik or other than. The Nigandha worms produced yellow silk while those of Lihon and Vahak white-colored and white silk respectively. The long-jointed-station spun silk resembling butter in texture. Of all the varieties, the finest was that manufactured in Samatashik.

The account given above has been mostly translated from Anti-Chinese. It is to be found towards the end of the chapter which gives a list of the finest things which the Royal Treasury should contain. The chapter is entitled *CHUNSHAN CHU*. The word "CH" here does not mean jewels and diamonds alone. It means what constitutes the excellence of every description of property and includes "silks" (silk-wood),

"*goggy*" (sandstone), khatwa, *gharwal* (stone with chert and other piezognathia in the position of the rock, described above), which is made at Magadha, Bangala and *Saurashtra* at the place where silk was produced. *Magadha* (identical with South China and Bangala at North Bengal). The question is, where is *Saurashtra*? The various interpreters say that *Saurashtra* is situated near *Kanara*. But the silk manufactured in the neighbourhood of *Kanara* is produced from the native plants. It would appear therefore that the remains of the *Tibetans* is not correct. The name *Saurashtra* was, I think, subsequently changed to *Kanara-Saurashtra* which includes *Shantabhadra* and *Rajwadi*. The soil here being not like gold, the country was called *Kanara-Saurashtra*, *Kanara-Saurashtra* or *Saurashtra*. *Kanara* silk is still manufactured here, the silk that is produced being excellent. *Magadha* and *Magadha* were given here to *Saurashtra*. *Magadha* was *Magadha* (see below in Bengal) which was and supports the name. *Magadha* and *Magadha* were also the area which are well known.

From the names in which *Kanara* contains for all places given at *China*, it would seem that by given preference to the *Bengal* made *Magadha*. The *Artis-Saurashtra* that was found evidence to show that the manufacture of silk was introduced into Bengal from *China*. The *Bengal* silk being independent of native plants, there being no reason to suppose that *Bengal* manufactured silk from *China*. To get the matter clearly, the manufacture of silk was carried on both in *Bengal* and *China*, though it must be admitted that the exporting of the native silk from for this purpose against from *China* to different parts of the world. *Kanara* does not say that the manufacture of silk was carried on being either part of India or part *Magadha* and *Bengal*. He mentions the names of *Magadha*, *Bengal* and *Saurashtra* only, of which the last two are situated in *Bengal*. After *Kanara*'s time silk was manufactured in some parts of India. It appears from a stone inscription discovered by *Woodward* and set up by him in 418 that a number of merchants from *Saurashtra* came there and settled with *Magadha* and that

they built by dedicating a large temple to Buddha of the Singu.

The facts which we have gathered from the Anti-Slavery reflect great credit upon Singu. If the Singu's concerned the manufacture of silk before any other nation in the world. If, however, it be supposed that the Chinese were the first in the (old) world, it must be said to the credit of the Singu that they began this manufacture quite independently and without borrowing anything from the Chinese. But, as I have said, they did not, like the Chinese, utilize the mulberry plant for their purpose. They manufactured silk from plants which grow in everywhere without any human effort. The silk manufactured in China is white. It must be dyed again; but the Singu silk did not require re-dyeing, the different colors being produced by the utilization of different plants. It would be still more available, if this special process was lost here.

The Sewal Conventions.

Silas.

The fourth glory of Singu is cloth, made of bark. Primitive people used to wear leaves. Everywhere we meet of the primitive people in the jungles of China, people wear leaves. But they were better. They cut down the bark by heating and stripped down round their bodies like skirts and also used them as shoulder coverings and shawls. There is a great ridge on the Singu hills. It is surrounded by a railing of stems with huge, green, at intervals. Each gate has a tree pillar. These pillars again are decorated with sculpture. Among them are representations of many twisted eyes. From the manner in which they put on the bark, we can get an idea of how people lived by wearing bark in those days. After that the men stop were to descend the hill, to enter the place of it, to split them into parts and then to wear them as cloth. They used longish parts from the lower of the bark "shawls," "skirt," etc. These parts are covered in making skirts and gaily bags. In those days good cloths were made of this part and moreover these cloths were exceptionally fat. The cloth manufactured from bark was

called *Kurums*, for *Kurums* being known as *Dakhs*. As *Kurums* was considered sacred, it was a favourite with the people.

According to the *Amal-Ban* of *Kandipa*, this cloth was worn only in *Bengal*. The *Bengal Dakh* was "pure, white in colour and looked very decent and anything." The *Glory of Bengala* *Manchala*, but "bright like a gem." The *glory of Bismahajya* "glittered like the sea and was as brilliant as a jewel." At the end of the chapter in which *Kandipa* deals with these things he says "In this I have dealt with the *Kurums* of *Kandipa* and *Bengala*." From this we can infer that the "*Dakh* lines" of *Bengal* was the level of its level and that *Dakh* was made only in *Bengal*. For this reason I have included it in the list of the productions of which *Bengal* may be proud.

I have refrained from any mention of cotton cloth, because from *Chakpa* we know that it was a monopoly of *Bengal*. There were other places, e.g. *Mulhik*, *Aparata*, *Kaliga*, *Jat*, *Vata* and *Mahis* which produced various cotton cloth. *Mulhik* covers the *Kaliga* territory and *Mahis* was in the north of the *Kaliga* and *Aparata* was in the present *Bowdoy* *Frontier*. But long after *Chakpa*, the cotton-loom became also a distinctive glory of *Bengal*. A piece of *Dam* usually served as the ground and raised by the use of the stick was perfectly waterproof. A piece of this cloth could easily be passed through a ring. The weaver ran very early in the morning and went to the cotton field with small sticks of bamboo. As soon as a bud opened, the cotton was carefully wrapped round it. From this cotton a very fine pure material, which was ultimately worn into *curtis*.

When *Akbar* conquered *Bengal* he agreed to take only Rs. 5,00,000 as the revenue from the *Bekhar*; but on condition that the *Bekhar* was to furnish all the *Mahis* silk and *Bacon* which that would be required in the royal household in *Dakh*.

The Silk Constitution.

The Silk.

The *Bik* group of ancient *Bengal* consisted in its three-ness, which were called "*Bik* *Gita*" or "*Bik* *Gita*."

Many European scholars maintain it as their opinion that there were no slaves in India in ancient times. That they were a touchy delicately imported into this country from China. This is not strictly correct. But we need not quarrel with them. The what we are concerned with is only to point out what constituted our glory in the past.

We learn from the Puranas that even upon a time there was a deadly contest between the Gods and Asuras. Indra, seeing war ridiculous, caused a flag to be hoisted. The Gods assembled under it and made themselves merry. While doing so they suddenly began a mimic representation of the battle in which they had been engaged a short while ago, and finding that it was an unending process, resolved to repeat it whenever it should be necessary to raise their flag. The Asuras protested and said "We shall not allow this. It is intended to lower us." They attempted to break up the performance which was going on, when Indra showed them with a flourish. While the Asuras were being repeatedly struck down with the hammer, the hammer was hoisted and it was called the "Parjara". From that time forward the "Parjara" became a hoisted symbol. Hence, in hoisting a battle-horn it was necessary first of all to fix the Parjara on the ground, and before the commencement of a play, it had to be worshipped. The six different divisions of the "Parjara" had to be wrapped up in six different pieces of cloth. In these pieces or divisions six of the celebrated Gods were supposed to reside. These Gods too had to be worshipped.

Timber-trees were constructed in three different ways. Three hundred for the Gods were 100 cubits long. They were square at the base and wide in the middle and were called "Tamsa". Three hundred for Kings were four-sided. They were 80 cubits long and 12 cubits broad. The stages of the ordinary quarry were in the form of an equilateral triangle, each side measuring 12 miles. Blind, lame

we needed room to their side were left on a raised way cut across the stage in a place where a fourth-house was being built. Each person could not even be seated for their family, happened and accident were also vigorously excluded. In height as a theaterhouse the Theater had to be fixed in the region. Half of the house was intended for the audience and the remaining half for the actors. Some of the stages with their ceiling halls were built two-storied, presenting a spectacle which was everywhere to meet with in many theaters in Europe. In these stages the names of the parts were represented by the general floor and those of the houses on the first floor.

In the portion of a theater-house which was intended for the audience the arrangement and distribution of seats was as follows:—

The balconies were arranged in the front where the pillars were all white. The galleries were raised behind the Orchestra, here the pillars were red. The space lying behind the Orchestra was divided half and half between. Yellow and black, the columns being black and yellow. Each of the seats into which the seats were divided and was one with higher than the other, raised in a horizontal front. This was the plan in which the gallery was constructed. In the first row, too, where the house was two-storied, the disposition of seats was made in the same manner. The green seats and the raised-hall seats, Jan behind the stage. Behind them was the recreation room and behind this again was the place of seating.

The walls of the theaterhouse were decorated with scenes of houses, gardens, rural scenes, castles, mountains, olive lands, etc., painted on them in glowing colors, but they contained no certain paintings movable at pleasure as in a modern theater. The figures were arranged on the stage where was the first row and. These were the decorations of the two sides of the stage, through which the actors retired.

The actors were dressed in costumes. But having no special costumes beyond the first, they entered the playhouse of

the latter and former States. The *Archa-Sūtra* of Cāṇva mentions them only as *śāstra*.

Chanda Śaṅk gives an account of dances as they existed in this country in ancient times. He says there were many schools of dancing and each school had its own and each directed its Śāstra at one country, Viśākh, Nīlāra, Rājagṛha and the Kīrti. These collected together formed the Chanda-Śāstra which was compiled probably in 100 B.C. For in this work we find a list of names of the five tribes known as the Śāka, Yavana and Pahlava. Now, the celebrated German antiquarian, in opinion that any work containing the names of these tribes together must have been written between 100 B.C. and A.D. 100. It must be said however that in the *Archa-Sūtra* the word "Pahlava" occurs in the perfect form which is "Pārthava." In the *Archa-Sūtra* life, being on the south of the Ganges and a powerful tribe called Pārthava as Pāṇini described, between 500 B.C. and 400 B.C. Situated as they were between India on the one side and the Persian territory on the other, they often attempted to extend their dominions as the empire of Persia. They were hence called "Pārthava," but in their dwelling days received from the Indians the appellation of "Pahlava." In the Persian they are designated as "Pārsā." It therefore the *Archa-Sūtra* was written in 100 B.C. It must be supposed that many dramatic schools had existed even before this date. In Pāṇini we find mention of two *Yama-Sūtra*, one of which was composed by Śāṅkī, the other by Kṛishṇa. From the dream of Śhīva we learn that Valmiki's *Udayana* existed, that the *Śāstra* was then and here his invention.

The methods of dramatic representation, varying as they did with the ideas and varied characteristics of different peoples, were four in number—*Archa*, *Drumata*, *Pāṇini* and *Udayana*. The people of the Druma liked dancing and music during a performance. They also loved to see the "acting" practiced in exercises, error and remaining.

The methods peculiar to the eastern parts of India was *Udayana*. It was the art of the drama of the country in

which is provided. For it was from Bengal that Malak, Moha Jashak, Dahanuwar, Bhagava, Bhagava, Bhagavati, Pabinda, Visha, Tansalika and other countries derived their dramatics (probably Hindu). The peculiarity of this method consisted in the fact that it gave preference to nature and small dramas, dialogues and musical comedies. The Bengalis had a special liking for the "acting" drama and derived that of America. Eastern Bengal showed a partiality for melodrama and tragicomic drama. Now a word about the Bengali drama for dancing and music in ancient times. It is with no small surprise that I learn from Babu Anjan Lal Bose, the premier playwright and actor of Bengal, that the Bengalis have still retained their national characteristics. Even now they are prone to dancing and music which however have been retained in the programme only to please the Marwaris.

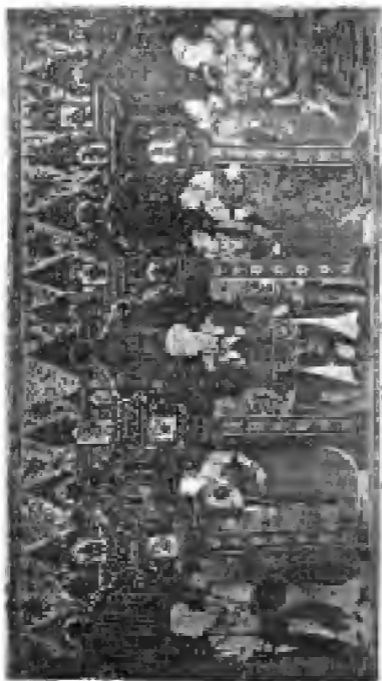
It reflects no small glory upon Bengal that 100 years before Christ she could boast of a revival of dramatic representation, which rather now.

II.—The Story of a Cotton Printed Fabric from Orissa.

By H. H. CHANGALY.

When the letters passed as "specimens of ancient Chinese cotton" which in the form of type appeared in *Asia* a journal in Orissa figured as further to us through old ancient Orissa paintings and wall carvings, that the pleasure is almost irresistible that the piece of printed cotton seen elsewhere [Plate I] may have originally come from some part of Orissa. The fabric is supposed to have come from Orissa and was originally reproduced in the fabric, No. 113, Page VI. and elsewhere in Orissa or not, there is absolutely no doubt that it is a piece of Indian work and the fact that it was made from Changanly's is quite unique interest. From the effect of dots on Orissa we get a glimpse of the Kingdom of Kalinga, of which ancient Orissa was a part. It was an extensive, populous and civilized kingdom before the conquest of Ashoka. That Emperor's voyages were made in various vessels from the ports of Kalinga is well a recognized fact in Indian history. It is highly probable it was absolutely certain, that a section of the inhabitants of ancient Kalinga sent out a colony in Java when Indians have ever since come to be called the "Klings" (Javanese-Klings). As late as the eighteenth century we have evidence of an intercourse of Orissa with China. This is attested by the Japanese edition of the Chinese *Tripitaka* which is a translation of a portion of the Buddhist *Sūtras* made by a Chinese monk named Fa-hien on the basis of a manuscript which he presented to the Chinese Emperor Fa Hsien by the King of Orissa [Datta] in A. D. 100. The name of this King in the letter of presentation has been read as Subhadrata Sena [No. 113, Mr. Balya Sena's Catalogue Western De India Group, Vol. II, page 169; East Asiatic Society, 1905, page

187]. On the basis of this evidence it may be possible to suggest that the painted Hindu figures (now housed) at Chittagong, by the island or the mainland route. At present the chief centres of production of painted earth and ear-jayal paintings are at Dhaka, Jessore, Kanchipur, Tamluk, Kalyanpur, Chittagong, and Bhadrachalpur (near Kanchipuram). There is reason to believe that the tradition of this craft is Southern India. Some have derived from ancient Kalyanpur which still, and to be certainly, is such large quantities that Kalyanpur, because the road for stone is old Tamluk. In some details of the architecture represented and in the general spirit of the design the style is certainly very interesting resemblance with a painted modern painted style from Kanchipuram (reproduced at Fig. 4 in the account of the *Pratihara* Indian art, Indian art). So that it is possible that our painted Hindu figures (now housed) at Chittagong is made part of Southern India. My reasons for suggesting that the place of their origin from Chittagong are:—(1) that the female figures represented are unmistakably Orissan in type, rather than Southern Indian and this can be easily demonstrated by comparison with figures in old Orissan paintings. (2) some of the architectural details appear to be especially characteristic of Orissa; these are the lotus and pillars of the *Pratihara* which closely resemble figures in Orissan Orissan temples, particularly the lotus placed over the *Pratihara* and the tri-lobed wheel, which are characteristically Southern or at least Southern Indian type. The principal objection to identify the place as Orissa is in the type of the male figures represented which rather resemble the dress and features of the *Pratihara* who occupied Orissa from 1000-1100. If the old Hindu craft of Kalyanpur be supposed to have survived to the time of the *Pratihara* occupation, it is hardly possible that the craft was actually practiced during the periods, namely and violence which followed the territorial occupation of the country by the *Pratihara*. It is unlikely that after 1100 any Hindu industries either by sea or land could have taken place between India and China. On the other hand, we



Tapestry from the 18th century



1 inch to 1 cm

COTTON WOVEN RUG

known that during the seventeenth century the great trading and shipping centre of Cochin (which was Malabar) and its opposite in the territories of India, [*"Journal of Mr. Treshet of Malabar,"* *Malabar Society Publication* V, 111] that at this place "ships of London were commonly employed as voyagers to Batavia, Pegu, Tannor, Malabar and the Malabar islands" but the trade from this centre was probably confined to the place round the Bay of Bengal. If the fabric we are discussing be a product of Malabar or of any Southern Indian centre we may then have been carried to China through the seventeenth century of the Cochin trade.

The architectural details preclude any date being assigned to the piece earlier than the eighteenth century.¹ During the seventeenth century (i.e. 1674 to 1718) the Malabar Rajas of Tanjore were governors of the viceroydoms, the descendants of whom lived with a colony at Kodak Kottar in the Tanjore District, twenty miles from Kumbakonam. And a printed notice actually given by Raja Sivaji, the last Malabar governor of Tanjore, is still preserved in the School of Art collection, Madras. If the work known pictured in the piece are taken to represent Malabar it may be assigned to one of the seventeenth century when the craft of printing was in a flourishing condition, the chief centre of the industry being Malabar which probably still retained the older traditions of Indian Art.

The records of the histories of the East India Company referred to by Mr. Halliday, the distinguished Principal of the Government School of Arts, Madras [*"Oriental Furniture and Carving,"* Madras, 1917] afford very interesting information as to the reputation that the Company had acquired in foreign countries: "In the record of 1671-80 an interesting account is given of a white Indian cloth which was sent to India, to be dyed,

¹ It appears from the face of the fabric where another it is a date at the end of the first period (1674-1718) and the beginning of the 16th period (1718-1761), i.e. 1718. (Published in Mr. H. Halliday, *Journal of the Government School of Arts, Madras*).

by His Majesty King Charles I. The original cloth having been lost, the dealer suggests another to be styled after the manner of two paintings of Missipissani.¹ The records also refer to trade in painted cotton with Florida. The possibilities are therefore equal that the painted piece of cotton we are discussing was produced at Missipissani about the middle of the seventeenth century. But if its design was taken with an example seen in the South Kensington Museum, London, attributed to Missipissani, [seventeenth century] we find it is so different in its pattern, design and technique [vide Illustration II] that it is difficult to ascribe our specimen to Missipissani. Excepting the conventional features hanging from the arches the two pieces have no similarity to suggest a common place of origin. The only point of contact between the two pieces lies in the representation of a similar scene; the South Kensington specimen probably commemorates the fall of some European from an Indian canoe, probably the Mahometan Coast of Florida or the St. Marks. The Southern Indian patterns, chiefly from Kalihini, have invariably of glass subjects for their motifs and are used as motifs for conventional ones, such as eagles for dragons. The patterns from Missipissani are chiefly used for prayer mats and bed-covers and are commonly referred to as "palampores" [palampais for bed-covers]. The industry at one time commanding an international trade is now rapidly declining and we owe to Mr. Halcyon a great debt in preserving in his able monograph, referred to above, an account of the craft with representative illustrations of characteristic patterns used by craftsmen.

To return to our illustration, one of the many unique features of this ancient cloth "picture" is the representation of various trees, vegetables and birds. The account here suggests the truthfulness of the scene in which the two men have been very conscious. Of the small figures depicted in the scene, these figures rather depict in dress and gesture, with a sword in hand, probably represent royal soldiers, or perhaps, types from contemporary police force. Of the soldiers unobscured depicted with

elaborate painted belts and bejewelled necklets, the most important features are the rich and very coarse work on their body-pieces (possibly in the reproduction). Of other types represented, the ones on the left side of the frieze probably picture a peasant, and the ones on the right, the type of the middle class—*shastadars* [gentlemen]—of the time. The latter's dress consisting up to the white regular particular order in course, with the *ghaghars* worn by the nobles. All the male figures have hand-dresses of some kind or other. Of the principal male figures pictured, three types are differentiated. The figures on the extreme right seated on a quaint chair, with a female figure on his lap, is probably a prince, he wears a sort of 'sash' which is quite distinct from the method of the other male figures. The second figure with sword in hand, obviously, is some high officer of the state, probably the head of the army, referred to in the inscription, as the *adhal-pati*, the two figures on either side with a sword & a mace are assistants. The three figures elsewhere of a very peculiar pattern which have no resemblance to those worn by the Moguls or the Marathas. The "head of the army" evidently wears short fitting black coverings on both legs which recall stockings or hose. The figure on the extreme left, from the sturdiness of his features, may be taken to be another official, probably the minister of the prince, and whose torso and ornaments similar to the prince himself. The various patterns of dress worn by the female figures are worthy of notice, as also the fact that all of them, of varying complexion, wear a sort of *halka* which encase the greater portion of the arms. The data afforded by the position of the dress given to the figures ought to be sufficient to identify the locality of the scenes. But the present state of our knowledge is not sufficient to enable us to interpret the information conveyed to us by the painted pieces of cloth. The dresses are not identical with the dresses we associate with the Marathas, though they have some resemblance to them. They probably represent the fashion of dress long at once than current among Hindus in the parts of the eastern coast between the Mahanadi and the Krishna which must be

taken as the locality of the scene depicted, and the date of the sketch may be roughly indicated as between the thirteenth and the fifteenth century which fits in the chronology of the Eastern Chola Kings of Orissa. The painted cloth has preserved for us a unique mirror of a phase of the life of the time, a picture of which is not available from any other source. For it is a characteristic feature of Indian civilization that the sacred measurement records invariably ignore the secular typology of life of ancient India such as the dress, habits and physical environment of the people. And from this point of view this piece of painted cloth is a quite unique historical document.



III—Rajgir Jain Inscription.

by Paras Chand Meher, M.A., M.L.

It is accepted on all hands that Rajgirika (Rajgir) is one of the oldest cities in India and has retained ever since as a place of great antiquarian interest. The locality, one of which Tulhita and Vipula still retain their old names, forms a gentle like the walls of a town and are covered with small Jain temples.

The present inscription is from one of these temples on Tyula hill with unusual surroundings. Many of the earlier temples were raised during the political struggles and disorder in the country and the earlier temples have little more of interest retained.

The inscription is quarried in several vertical stones which are now lying in the destruction. Paraphrased Sanskrit script of Hindu. The temple, of which this is a fragment, being double colonnaded, four square, the main column or pillar, were removed in 1850, more than a century ago, but no notice of them was taken till now. Both the stones are of a hard jet-black hard red are of almost the same size, measuring 2 feet 10 inches and the other 2 feet 6 inches in length, and both, 10 inches in breadth. The engraved letters are about 1 inch in length. The letters of the first stone are a bit bigger in size than those in the second. The first stone contains, besides 16 lines of matter, an emblem of a lotus with 80 petals inscribed in the left-hand corner. The second stone has 17 lines, but it is damaged in the middle towards the top and the end.

The inscription is a Prasang or eulogy of a temple built on Vipula hill and dedicated to Tulhita. It is dated the sixth day of Ashvika in the Vikrama year 1412 corresponding to A.D. 1346. The date has been put in specialised words and signs. The characters belong to the usual Devanagari

alphabet of the Telugu type. In respect of orthography, there is nothing to call for any special attention. In the decorative portion, illustrating the structure of the temple, the author has shown great imagination and has used entire as the composition of verses. There are in addition several prose passages written in Sanskrit and there is the text.

The inscription refers to Harihara Harihara Mahapadma, the Emperor who reigned from A.D. 1281 to A.D. 1294. In the year 1284 the Emperor visited the province of Bengal and the stones were inscribed in the following years.¹ Another important reference is found therein concerning the political history of Orissa. The inscription records the reign of Mahā Vajra as representative of the Emperor visited by Nacikshita. His substitution of Harihara Mahā, known as Mahā Harihara, but better known as Harihara Samudra, governing Bengal at the time (A.D. 1242-1251). I have not yet been able to get hold of any account of Mahā Vajra or Nacikshita in any of the available histories of Bengal, and so there remains for me at least interest in students of history. In Orissa too I was informed of various traditions concerning Mahā Vajra but I could not collect any systematic account either of the man or his time. It is related that the hero Mahā Vajra died near "Bharat," having been killed by some Muhammadan, that his body without head was seen on a highway coming from Bhat Bhatia and that he was buried on the bank of the river of Orissa known as Bhat (Bhat) after which with inscription in Sanskrit was placed in his memory which was removed by some insensitive official about half a century ago.

For the Telugu students the inscription gives a useful list of the heads of the Khariara Uchchikha, one of the divisions of Sambharatala Uchchikha, beginning with Uchchikha Sarila and

¹ The inscription reads the following Sanskrit relating to the coronation of the Emperor Harihara—“Three years (A.D. 1284) after the coronation, he went on a journey to Bengal and visited the whole province, and was not able to return to his own land, the ruler accordingly compelled him to return.”
Pylak's *History of India*, Bhatia, p. 116.

² See *Indian Antiquary*, Vol. 31, p. 204, No. 12.

ending with Jim Chandra Sen¹ during whose spiritual leadership the temple was created. We further obtain information of the genealogy of the dedication of the temple. He is described as a descendant of the minister Daljya. This Daljya lived in the reign of the famous ministers of King Bharon, the children of the late Yathubhara Mahanta Desa. From another inscription which I found in the temple at Purguri (Uthar) it is clear that Mahantayana (Mahanta) and those described as belonging to the family of the minister Daljya were Christian. They believed the Jain religion. These Mahantayana flourished in the province in those days, a few families of them are still existing in Uthar; and they did their best to preserve their sacred places during the long period of Muhammadan sovereignty when all those various sacred temples of the Hindus were pulled and demolished by the Muhammadans. It is also interesting to note in this inscription as in several other Jain inscriptions of different dates from other parts of India, that unlike their orthodox Hindu brethren the Jains were all along treated with sympathy and kindness and received help from the Muhammadan Government on account of their peaceful and loyal character.

¹ See Indian date given by P. L. P. 438-576, 121.

TRANSLATION.

(First Story).

1 Oha, salvation to Lord Thavavatha. May his Feet
 2 rest in the *Śaṅga Tree* [and in safety all desires] which has
 taken the permanent root on the superior and vast mountain
Śumera [in case of P. (whose height) permanently has on the
 holy hill of *Vijaya*] the mountain of the immortals, which
 appears beautiful with its lovely branches of leaves [in case
 P. appearing beautiful with the expanded kind of the
 Law] of *śraddhā* at the rock of which is seated *Indra*
 [in case of T. at whose foot is seated *Indra*] which
 bears excellent fruits and flowers [in case of P. branches
 of the fruits of wisdom and blossoms of generosity and
 love] grant the fulfilment of desire to the Jaina Community. (1)

2 Where [in *Bhājagāthā*] the venerable sage *Śaṅkara* was
 born, took initiation and obtained omniscience and the em-
 perors *Jaya*, *Hima*, *Kakabhara* and *Jambhadrā*, who were
Chakravartins, *Brahmins*, *Vijayins* and *Pratishrubhins*, singes
 freely and also lords of earth, heaven, and water, *Śaṅkara*
 and other Kings received the wealth of Jaina teachings from
 3 *Himavata*. (2)

Where [in *Bhājagāthā*] *Abhaya*, *Kumara*, *Saṅga*, *Thaṅga*
 and many others received both material and spiritual aid
 of all their desires. (3)

4 Where [in *Bhājagāthā*] the holy hills of *Vijaya* and
Vallabha, adorned with Jaina temples [long extended to the
 East and West] success to the people that welfare in this
 two worlds is easily obtained from this place; who do not
 speak lightly of such a place of pilgrimage known by the
 name of *Bhājagāthā*? (4)

5 There is the holy city of *Bhājagāthā*, the land of
 the sacred places, which helped the people to cross this limit-
 less ocean of the world, which *Śaṅkara* and *Śrīvaśya* *Śrīvaśya*
 (*Śaṅkara* First *Tiṅka* *Tiṅka*) the preceptor of the great,
 with the beautiful lot, flaged brown by the dusts of age,

emanating from the people of the valleys of all the Kings, was saving the world from the vast gulf of the holy mountains of Yigala, shaped like a great ship in the form of the land of elephants and which by his immortal *Shikha* Papa was the Governor by Magadha, with the help of his perfect *Manushyaka* (Nagardhja) the dynasty of the noblest *Indra* furnished him in the world—the dynasty, the numerous persons of which were all wise of virtue like a string of pearls, adorned the plant, tree and land of good things, who integrated and supported the *cosmos*.(1)

In other times, in that dynasty was born *Indra* Pita of great intellect, the harbinger of the good and virtuous person was endowed with [revelation] of common good vision. He was highly spoken of by the people because known by the name of *Indra* Pita in whose family which was as pure as the snow was from the worldly *Shikha*. (2)

It was thus born to him named *Indra* Magadha, the lord of all men, ruled in the rules of religious practices and acceptance of all the *ignominious* signs and of virtuous personation. He had a wife named *Shikha* in his house. (3)

Five sons were born to them, all known in the world, *Indra* and *Shikha* and *Indra* by virtue. All these the first three were respectively known by the names of *Indra*, *Shikha* and *Shikha*. (4)

The fourth was the prosperous *Indra* and the fifth and youngest was the *Indra* and intelligent *Indra*, both of whom inherited the title of "the deliverer of the *Indra* of Religion" even in the sacred country which is full of deep valleys by reason of the numerous water [signatures of the people] and in *Indra* to *Indra*. (5)

The first wife of *Indra* was *Indra* who was supported of *Indra* and derived all good principles and wisdom. Of her two sons were born, the first named *Indra*, in whom good qualities and justice inhered and the second was by the name of *Indra*. (6)

His sacred wife was the beloved *Shyāṁ* beloved of the creator *Manu* and when born her feet had blessed with a large lotus. (11)

- The first wife of *Manu* was *Āpti*, adorned with the jewels of virtue and whose mother was the divine love of a high deity. *Āpti* married him the first son born of her body and after her *Śapari* (another goddess) in all the later times. (12)

- He (Manu) had a second wife named *Indra* in his house. The first son born of her was *Ikṣvāku*—the repository of all good qualities, the named *Indra* (the lord of heaven), the third *Gaṇapati* and lastly the daughter named *Śatābhishā*. (13)

Śatābhishā, the blessed wife, the first kind of the *Śatābhishā* of the present age, the most of the line of the propagating being world of *Manu* (the world), was born, who showed the various things to education and who was the mother of *Śatābhishā* (religious world). (14)

- In his family was born *Yama* (the deceased) by his *Manu* the *Manu* (the deity) for splitting the lot of *Yama* from whom sprang the *Yama* (the deity) from the lotus (the deity) with the flower of good men. (15)

By his (the deity) of that line, which was always enlightening, was born the *Manu* (the deity) *Yama* in whom (the deity) all the good and refined were reached their culmination; and in whose place was born the good sage *Śatābhishā*. (16)

After his married *Manu* (the deity), the world was enlightened and enriched in the world and possessed of pure virtue and the knowledge of good persons and knowledge.

- From whom the *Manu* (the deity) became famous in the world. (17)

Then came the *Manu* (the deity) *Śatābhishā* (the deity) the former of all the good and refined of *Manu* (the deity) and maintained all the good. (18)

Having multiplied, with words of mantras, *Śatābhishā*.

THE SUTRA.

11 After this *Chintamani*, the *Chintamani* was devoted after this,
who was called the *Chintamani* known as *Chintamani*, the
name of the *Chintamani*. (10)

20 [Then, devoted] *Jiva* *Chintamani* who devoted and
was called his head driving, the *Chintamani* of the *Chintamani* of
his *Chintamani* by the name of *Chintamani*. (11)

30 In this place, devoted the *Chintamani*, the most
called of the *Chintamani*, who was devoted to the people devoted
by the *Chintamani* of *Chintamani*, by *Chintamani* in the best of all the
people in this land and worshipped even by the *Chintamani* and
the *Chintamani* of the *Chintamani* by reason of the *Chintamani* of knowledge
of right *Chintamani*. (12)

40 After this, devoted *Jiva* *Chintamani* (13) who had
given up all *Chintamani* by the name of *Chintamani*; on
whom devoted the *Chintamani* (14) and by reason of the
Chintamani being the *Chintamani* of the *Chintamani* of *Chintamani*. (15)

50 After this, devoted *Jiva* *Chintamani* the best of the *Chintamani*,
who devoted *Chintamani* in *Chintamani* established as *Chintamani*
unaccomplishable thing to be difficult of *Chintamani*; the
will devoted to be devoted of *Chintamani* and this to which
for *Chintamani* could *Chintamani* *Chintamani* *Chintamani* *Chintamani*.
(16)

60 After this, devoted *Jivamukha* *Chintamani*, the chief of the *Chintamani*,
who like the *Chintamani* *Chintamani* with the store of knowledge of
Chintamani (the name of the *Chintamani* *Chintamani* with the name of *Chintamani*)
brought up the *Chintamani* of the *Chintamani* people (the name of the *Chintamani*—
brought up the *Chintamani* of *Chintamani* *Chintamani*) and who became *Chintamani* (the
name of the *Chintamani*—*Chintamani* high up) and was *Chintamani* by reason of his
Chintamani—the best *Chintamani* (the name of the *Chintamani*)
by reason of his *Chintamani* in the *Chintamani*. (17)

70 Then in his *Chintamani* was devoted *Chintamani* *Chintamani*
amongst the people, who devoted the *Chintamani* of *Chintamani* and
called for *Chintamani* of the people and who was the *Chintamani*
of the *Chintamani* of *Chintamani* and whose *Chintamani* was as
pure as a *Chintamani*. (18)

After him, in this world, came his son, *Yama* (22) the lord of *Asuras* who, by teachings imparted the wisdom of the *Samatya* (ignorant), and who through such pleasure in the full enlightenments separated from ignorance, and who destroyed the ignorance and selfish nature of the people (the root of the sin)—which caused the death to world up by its heavy, results in the full enjoyment of *Asuras* and which destroyed desires and the evil influence of the *Asuras*. (23)

In his place came the preceptor *Yama* *Yama* who would render to the people with his law in this world by establishing the temple of the First Lord of the *Asuras* the high and lofty temple on the high hill of *Vipula*, the mountain of *Asuras* and *Asuras*, during even in this *Asura* while the splendour of all the *Asuras* (quarters of " *Yama* "). (24)

After him was *Yama* *Yama* *Yama*, the lord of *Asuras* in whom found even the completed wisdom of learning was *Yama* enough to show brilliancy in the *Asuras*, among the great of the splendid golden of the lord of *Asuras* in (25)

After him *Yama* *Yama* *Yama*, the lord of the *Asuras* who was the successful wisdom of the perfect understanding of the sense of his law *Yama* established by the revelation of *Yama*'s *Yama* and was the sense of knowledge and desire which brought the people of the age of *Yama*. (26)

In his place *Yama* *Yama* *Yama* (27) had an intelligent *Yama*, the first recipient of the revelation of the teachings of *Yama* whom would be named placed all the law *Yama* and who was the lord of all the *Asuras*. (28)

By his advice *Yama* *Yama*, a resident of the city of *Yama* *Yama* and the intelligent *Yama* *Yama*, named the palace of *Yama* *Yama* in his realm for bringing such property. (29)

From *Yama* *Yama*, the recipient of the law of *Yama*, along with his *Yama* and *Yama* named the dedication to be made. (30)

The remaining collection was performed by the law of the *Yama* named *Yama* *Yama* by order of his preceptor, who

was a gift of the great Jina Khanderi and whose father is
nephew of Bhadrar was Jina Lakshmi, the lord's name. (22 & 23)

25 This statue left the assembly on the sixth day from
the very same in the month of Jyestha in the Vikrama era of
1478. (24)

28 May the statue of this saint, in the form of which
dwelt the king of Land, Bhadracharya, the god of Jaina and
which is adorned with delicate ornaments and kept at the top of
his house, and the numerous pilgrims he blessed in this world
along with the Jaina Sangha (community). (25)

Setting this laudatory verse of our lord's statue composed by
the venerable Bhadracharya appears by reason of his qualifications
both, hima pita's willing appearing as it were like the golden
of these matters. (26)

31 And this good composition was written for merit by
the great Bhadrar *Bhadracharya* named Lakshmi the great *Satya*
and *Arjuna*. (27)

32 This, in the Vikrama Samvat 1478 on the sixth day of the
new moon of Jyestha, made the pious poem of the temple
of Bhadracharya, made to be written by the two good devotees
Bhadracharya and *Arjuna*, the two great Bhadrar *Arjuna*
the ornament of the race of the minister with the great merit of
pilgrimage served in the course of wanderings in the eastern
country of the teacher Bhadrar's accompanied by *Rupa*
(Ruparaj), *Devapada* Gage, *Bhadracharya* Gage, *Bhadracharya* Gage,
and *Devapada* Gage by the advice of Jina Khanderi. And
the ornament in the month of Jyestha the prosper and decoration
of Kamati's Chakrabha.

May the Jaina Sangha be prosperous.... Thus.

IV.—Translation of Maharajah Kalyan Singh's Khulasat-ut-Tawarikh.

II.

By KHAN SAHIBUR MUHAMMAD KUTUB KHAN.

NEER MUHAMMAD KUTUB KHAN A.D. 1215.

The author has lived from approximately 1200 A.D. to 1250 A.D. He was a member of the royal family of the Sultan of Delhi. His father, Mirza Kutub Khan, was one of the King's Ministers. He possessed a high position in the court and was a very able administrator. He was married to a daughter of the Sultan of Delhi. He gave a large amount of money to the poor and to the needy. He also offered him the post of a minister in the court. During the reign of Sultan Muhammad bin Tughlaq, Mirza Muhammad Kutub Khan held a very high social position. Like other nobles of the court, he was one of the members of the Sultan's council and was highly respected and qualified and was prominent in astrology and mathematics. From the very beginning his career lasted peacefully. Relations between Mirza Muhammad Kutub Khan and Sultan Muhammad bin Tughlaq were very friendly, and Mirza Muhammad Kutub Khan therefore could not share any favour to Sultan Muhammad bin Tughlaq in the beginning of his reign. He did not try to work for the improvement of his own position and power. But the very fact of his being the Sultan's minister was sufficient to give him the opportunity of his power and power. Mirza Muhammad Kutub Khan appropriated a large amount of money belonging to Sultan Muhammad bin Tughlaq, at the time of his going to the court of Delhi. By this means, his financial position was

imposed and he kept some rivalry and jealousy with him with a view to maintain the dignity of his position. After the death of Nizam he used to go to his father-in-law very often. He looked and complained more he service that Meer Mohammad Jaffer Khan left it his duty to induce him with higher power and raise his social status. With a view to settle certain questions Meer Mohammad Jaffer Khan had come to meet Meer Mohammad Karim Khan to the English at Calcutta. As Meer Mohammad Karim Khan was, comparatively speaking, advanced and progressive than his relatives he fully impressed it in the minds of the English that he too was their friend. The English considered Meer Mohammad Karim Khan to be governed at higher administrative power than not only Saadq Ali Khan but also Meer Mohammad Jaffer Khan. Meer Mohammad Karim Khan having performed the work for which he was sent, came back to Nizam Meer Mohammad Jaffer Khan. Another source of contention in the family of Meer Mohammad Jaffer Khan better than Meer Mohammad Karim Khan for enjoyable work, Meer Karim was very often intrusted with confidential matters in the English administration on behalf of his father-in-law. As he discharged this duty entrusted to him with great tact and ability, he was much respected both by the civil and military officers. But the increase of the military expenditure connected with the intervention of Meer Mohammad Jaffer Khan brought financial difficulties, and the scarcity of resources on his part gave rise to misapprehensions and dissensions which at times assumed large proportions. The pay of the military fell in arrears and the English themselves not paid their several grants, and the total debt amounted to 500,000 lakhs of rupees. The soldiers waited for three years, and when they saw that their claims could not be realized, they all assembled before the palace and began to abuse the Nizam and would not allow him to take his food and drink. This continued for four or five days. When this news reached the English at the Ennisburgh factory they communicated it to the authorities at Calcutta and asked Meer Mohammad Karim Khan to interfere. At the request of the

English, Meer Muhammad Saïb Khan interposed and drew by one point of a sword upon the officer who had caused his execution and asked them to spare the culprit. That it was that the discipline which might have ensued a much more threatening aspect was cooled mainly through the influence of Meer Muhammad Saïb Khan. That the habitual indolence and dissipation of Meer Muhammad Saïb Khan were such that neither Meer Muhammad Saïb nor the British could to preserve the State (verily). The English repeatedly asked Meer Muhammad Saïb Khan to pay the soldiers and to repay the interest owing by himself. Meer Muhammad Saïb Khan. They told him pointblank that Meer Muhammad Saïb had advanced the money at their request and they were therefore in honour bound to see that his money was paid off. Meer Muhammad Saïb Khan paid up attention to this circumstance. In the meantime Meer Muhammad Saïb Khan had to go to Calcutta on some business. Meer Muhammad Saïb Khan did not know what to do under the circumstances. He knew that it was not advisable to allow Meer Muhammad Saïb Khan to go to Calcutta and yet he had no reasonable means to prevent him from going there. At last he gave his permission to go. On reaching Calcutta, Meer Muhammad Saïb Khan saw Mr. Trenchard West-croft, Chamberlain of Calcutta and the other members of the Council and after the exchange of the usual greetings delivered to them the message of Meer Muhammad Saïb Khan. He pointed out to the Council that Meer Muhammad Saïb Khan was entirely incapable and that his habits were such that it was impossible for him to carry on the administration of the country. Meer Muhammad Saïb Khan had his opportunity of showing, incidentally as it were, on the friendship he entertained towards the Company, the unwillingness of Meer Muhammad Saïb Khan to pay up the demand the Company and of the embassy as well as the advances he had made to him at the request of the English. The attention and pattern with which he spoke, made a profound impression on

for English and they all especially Nursh Shamsuddin (Kandahar) was was the object, but expressed that he would be a great improvement on Mir Mohammad Jafar Khan and Kandahar, say that he was the object of his relations by means of administration.

Nursh Shamsuddin (Kandahar) had heard much against Mir Mohammad Jafar Khan, and he knew that it is impossible and totally unfit for the honorable office he held. But he was not in a position to do so under the circumstances, however, as he felt that the fact that his letters had not got out of ordinary importance. He was pleased with Mir Mohammad Kadir Khan and proposed to appoint him the Prime Minister of the State and make him act as a Deputy of Mir Mohammad Jafar Khan, who was to remain a deputy, regular minister from him (Mir Mohammad Kadir Khan). He put his proposal before the other Members of the Council and sought their advice. Nursh Shamsuddin, who was in favour of Shamsuddin (Kandahar), accepted the proposal, while Mr. Jeyaraj, who was not in touch with Shamsuddin (Kandahar), together with two or three others were not opposed to. Mr. Ellis, Major General Sir, Johnson also opposed and openly withdrew the proposal to the Council. The Council made in the Council was however subject to be taken. But as Shamsuddin (Kandahar) was supported by the majority, it was decided that Mir Mohammad Kadir Khan be appointed to act as a Deputy (Deputy). Mir Mohammad Kadir Khan being pleased with the decision at once started for Kandahar and got Nursh Shamsuddin (Kandahar) Khan the next day after the council (Nursh Shamsuddin (Kandahar) Khan, several other officers and Mr. Francis Hastings, the then acting officer at Kandahar who had gone to Calcutta at the time on being superseded there by the Governor, also left for Kandahar with some English troops and camped at Muzakhab. The next morning Nursh Mir Mohammad Jafar Khan started on with the Governor and they arrived the Dargah (Kandahar)

Meanwhile, in the afternoon, Nawab Shamsuddin Bahadur after the usual exchange of salutations informed the Nawab of the resolutions passed by the Council. Nawab Mirza Muhammad Jafar Khan was much surprised at this. He listened not gladly, and said that as he had firmly kept all the previous words by him after Shamsuddin's desert, he was not prepared to make any departure from that which had been agreed upon. He was much displeased with Shamsuddin Bahadur and left the prison without further discussion. Mirza Muhammad Karim Khan was going to Shamsuddin Bahadur when he sent Mirza Muhammad Jafar Khan on his way. Mirza Muhammad Jafar Khan asked Mirza Muhammad Karim Khan not to go to Shamsuddin's Bahadur. In spite of the warning he received from Mirza Jafar, he went straight to Shamsuddin Bahadur and put him a visit in his own camp. Shamsuddin Bahadur related to him all that had passed between him and Mirza Muhammad Jafar Khan. On hearing of this Nawab Mirza Muhammad Karim Khan said that all this amounted to nothing, as he was to have him killed. He said that they (the English) should not finally stand by him, specially as it was not Mirza Karim Khan who wanted to stand in need of their help. Nawab Shamsuddin Bahadur replied that he would do nothing. Nawab Mirza Muhammad Karim Khan said that when he (the Governor) was present in the court, he himself must be reported to be in a room with him. As it was done five Nawab Shamsuddin Bahadur requested Nawab Mirza Muhammad Karim Khan to wait till he had finished his work. Mirza Muhammad Karim Khan in a state of satisfaction was sitting with his head bent upon his knees and did not know what to do. But he did not lose heart and ever believed in the wisdom of God who always helps his creatures in their difficulty. When Nawab Shamsuddin Bahadur had finished his dinner, Nawab Mirza Muhammad Karim Khan went to him again and informed him of the proceeding he was

is. He said that if the agreement proposed was not kept, it would ruin his death. Now Jafar was brought at the hospital. The having all this (Nawab Shereefuddin) Babar began to consider the matter in consultation with Colonel Bland. Mr. Hastings and other officials. After much discussion it was finally decided that they should carry the proposal through without delay. They called Muz Muhammad Jafar Khan and asked him to be present at Nawab Muz Muhammad Jafar Khan's palace the next day. They would themselves go to the palace at that very time. Nawab Muz Muhammad Jafar Khan in a state of confusion returned to his house and made arrangements for his safety as far as he could. He was only the next morning and after dressing himself well and more cal to the Durrani. The military and civilian and other employees of Nawab Muz Muhammad Jafar Khan, who were still there, only in view of the promise made by Muz Muhammad Jafar Khan, came to his house and took him on an elephant to the Durand-Jump of Nawab Muz Muhammad Jafar Khan. From Haridwar the English, with their officers and staff and escort came to the Durand-Jump of Nawab Muz Muhammad Jafar Khan and quietly stood round the Durand-Jump. Nawab Shereefuddin Jafar Khan with his officers and Nawab Muz Muhammad Jafar Khan went inside the Durand-Jump of Nawab Muz Muhammad Jafar Khan. On the morning of the English, Nawab Muz Muhammad Jafar Khan went word to Nawab Muz Muhammad Jafar Khan who was in his house at the time, that he should either pay up the soldiers or should make over his whole Durand-Jump to him, that he may resign from them at the point of bayonet the revenue appropriated by them and pay up the salary of the soldiers and the dues of the English. This discussion went on till the afternoon, when Nawab Muz Muhammad Jafar Khan took one of his confidential servants to say that he was ready to hand the English to him (Nawab Khan); that he intended to go to Agra, and that Muz Jafar may do whatever he liked and that he should pay the English and the army for the

way to destroy paper. He said that if the English accepted his proposal they should arrange for his passage so that he and his family and children may go to Columbia with the English. Narak Shamsuddin's father informed Narak Meer Muhammad and Akbar Khan that he might go to Columbia with him. Innumerable horses and costly beds were brought over to the Dar-ul-Istisna. Narak Meer Muhammad Akbar Khan took all the valuables, jewelry, gold watches, silver and gold vessels and other valuables and heavy articles from the inside of his palace and took things from the outside he could get. He took ladies with them, took the employees of the Mahal, viz. Bano Begum and her family, with male personal attendants, some trustworthy soldiers and confidential servants and started for Calcutta in company with an Englishman. On the 18th April 1871 which is the Dar-ul-Istisna Shamsuddin's father and other English officials of rank included Narak Meer Muhammad Akbar Khan at the request of the Commissioner of Bengal. His name is known as "Narain-chand, Indraghosh-chand, Narak Ali Jai Meer Muhammad Akbar Khan, Bahadur Narak Jang". The role of Narak Meer Muhammad Akbar Khan was performed in the city by hand of doom. The court (justice) of Bengal of all classes and rank protected him with money and influence. He is at Murshid. In a book is also Narak Meer Muhammad Akbar Khan made arrangements for payments by subscription to the relief fund and to the Company. Narak Shamsuddin's father and other English officials returned to Calcutta with the British army and Narak Meer Muhammad Akbar Khan devoted himself to general administration and chiefly to the business with special reference to the defalcation made in the form of his predecessor. He paid equal attention to the army and the treasury. In the treasury he appointed as clerk several of the old dependents of Narak Jang's time and as Madras men of his own trustworthy subordinates. He showed great favour to his son-in-law Ali Khan and conferred the title of Nizamuddin on his son-in-law Turab Ali Khan.

He appointed Ali Haidar Khan of Bhopalsar one of the *Muhtasibs* of Delhi. He purchased the lands of Mohamad Zaytun Khan the poet, *Muhtasib* and entrusted to him the work of distributing the pay of the soldiers and looking after some of his household affairs. He appointed Khatun the widow of *Khan* and assistant of the late *Muhtasib* *Khan* as *muhtasib* of the *Deccan* and as *muhtasib* in the department of the treasury from which pensions and allowances were paid. He conferred his old *Muhtasib* and conferred upon him the title of *Muhtasib* *Khan*. He appointed Khwaja Ghayyur Khan, brother of Khwaja Masud, *muhtasib* of artillery, and asked him to get English-musketeers and to supply every exigency. The old Khwaja brother was a great favourite of the *Naib* that often began to cry in position. The *Naib* took him into his confidence and his words had therefore great weight with him.

Shah Jyot Ali, an *Muhtasib* of *Indore*, was given the post of *Muhtasib* in the military department, and after his death *Imam* *Mohamad* Ali and his nephew *Fakir* Ali and *Faruk* Ali were appointed *Muhtasib*. *Mina* *Shah* *Shah*, who was a great favourite, was appointed to the post of *Fakir*.

On finding the treasury empty *Mir* *Mohamad* *Khan* *Khan* took some measures. He did not know how to work to save to meet the various demands. He had to pay off the soldiers; he had to pay the debt of the Company; and with a depleted treasury he felt himself at his wits' end. Finally because of his having taken the entire responsibility upon himself. He arranged the settlement of the *Paragana* of *Amal* and in lieu of their dues made over the district of *Amal* to the English and passed some of his jewels with the approval of the Council. During arranged for paying off the Company, he devoted his attention to paying the soldiers who were to receive like devoted the misappropriation made by the *Muhtasib* and after deducting the amounts thus misappropriated he paid the balance from the treasury. Some were sent to the *Paragana* with payment orders to the local *Muhtasib*, while to some he

held out promises to pay with the least possible delay. This brazen treachery was looked upon by the soldiers of the Mughal as a well-earned blessing, which they had never expected in the time of Meer Muhammad Jafar Khan and which proved to be the real cause of Meer Muhammad Kadir Khan's popularity. He made a budget of his income and expenditures and regulated his expenses accordingly.

He disposed with liberality and effected economy in every branch. He realised large sums from Chitral Jail and Shival Jail, the Mazandars of Meer Muhammad Jafar Khan. He sold them as best as he was to convert forcibly money from some of the relatives and dependents of Shahr Muhammad Jang and Meer Muhammad Jafar Khan as well as from those public women who had been lawfully paid by Mysore and Meer Muhammad Jafar Khan, and awarded the amounts thus realised to the poor country. Bad Daulat Singh, the famous Mazandari of Shival Jang, made a list of his valuables, jewels, and such, and submitted it to Meer Muhammad Kadir Khan. Meer Muhammad Kadir was much pleased at this, gave the owner a portion of his property, and took the said Mazandari and raised his position. In this manner Meer Muhammad Kadir Khan improved his finances. He kept close allies in his service whom he considered as and disposed with the revenues of the country after paying their salaries.

He now turned his attention to the refractory Kandahar. The first thing that he did in this direction was to march against Arad Khan, son of Badliwara. Arad Khan was a Governor of Kandahar and one of the biggest Zemindars of the time in the province of Deogul who possessed an army. Muhammad Kadir subdued him, took a great amount from him, increased the revenue of his state, and brought him to submission.

For this proved the author happy. Meer Muhammad Kadir Khan engaged in the administration of Deogul and turned his attention to the affairs of Atankah (Patan).

When the Peshawar of Deogul passed into the hands of Meer Muhammad Kadir Khan, Mirza Aslam Khan, Feroz Khan and

other British military officers, Mahrajah Ram Narain, the Duke of the Bharu Division, Raja Ram Bahadur, the Mussamli of Sikkim Ah Bhoo deposed, and Mahrajah Shitab Das, the Dewas of the province of Bihar, began to advance towards the vicinity of Koyimampur with their own armies, as well as with the armed divisions of some of the rajas (princes) of Antur-hat [Patna] whose names the author does not mention, with a view to support the rank-and-file of King Ah Shuker (Shah Akbar), the French Minister Lam, and Kuzpur Khan, Governor of Uchun. Thus they all marched and camped under the appointed plan, when the confined form of the King also appeared. Fighting commenced the next evening. Kuzpur Khan was the first to get away from the battlefield, hurried by British military aid. He was followed by the King and his army. The forces of Moulaou Iwar also fled at last, but the French general saved him by his means. When Major Curran and other English officials saw the brave general standing at his post, they rode up to him, praised him for his admirable courage, took him into their camp, and sustained him.

Mahrajah Shitab Das, who was a sincere well-wisher of the English, then proposed that peace be concluded with the King, which was readily accepted by Raja Ram Narain, Major Curran and the other English officials. The English sent Mahrajah Shitab Das their representatives and sent him as such to the royal camp with a view to open negotiations with the Majesty. Mahrajah Shitab Das presented to the royal camp, and had the honour of obtaining an audience of His Majesty. He spoke with so much freedom, eloquence and courage, and was so tactfully, that the King accepted the terms proposed by him, and handed over to him a *darwan*, sealed with the royal seal, concerning all the points regarding the treaty. The Mahrajah returned to the English camp with the royal *darwan*. The English were much pleased with the Mahrajah for the delicate manner in which he had settled such a delicate question, which they considered no other Indian was capable of doing.

them. The news that the King received his troops were to resign the English flag. Rumpu Rhee was not pleased with the news and went away to his own country. The next morning Major Carmichael, Rhee, Beluche together with the British officials, Maharajah Rana Karna, Maharajah Raja Durbela, Maharajah Shikah Raa Beluche and a small retinue started for the purpose of meeting the Emperor. They were allowed to enter the royal camp and on being welcomed with an audience presented arms. At the request of Maharajah Shikah Raa the Emperor remained as alaphant, and in company with Major Carmichael, Beluche and other English military officers of high rank, worked for a garden near Nagp. The Maharajahs and other high officials took leave of the King and retired to their respective homes. The next day the King in full state, accompanied by the Maharajahs and the English with their armies, started for Achenah and arrived there by midnight on the 10th. The King and his officials were accompanied to the royal fort, where His Majesty was presented with weapons suited to the dignity of his exalted position. The imperial forces were arranged near the fort of Bhutanagar. The British army and its officers accompanied Maharajah in their own camp at Kumbhary. Maharajah Shikah Raa and Maharajah Rana Karna went to their respective residences, while Maharajah Raja Beluche and the army of 5000, 3000 Khos remained outside the city near Bagh Baha Rhee. The next day the English officials, Maharajah Shikah Raa, Maharajah Rana Karna, Maharajah Raja Beluche Singh and other gentry of Achenah assembled and were in the royal fort. They got the audience of the Emperor and presented arms. They requested His Majesty to award the mounted troops, called the royal entablature over his head and the banner of the succession presented him with honors for the second time. The royal audience was prolonged by loss of drums in all the streets of Achenah. The public were employed to handle the phantoms, which was an indication of the restoration of powerful order. It was a masterpiece of the policy of Maharajah Shikah Raa Beluche, which in fact placed the British rule in Achenah on a firm basis and restored

passed on the hillslands of Dargat. Arrived at Marab, Sher Muhammad Kusin Khan heard of the treaty that was made with the English and of his arrival in the royal domain. He started for the Palace of Dhar, through the hilly regions of Shikhar and Khargujat. A few hundred men were brought up, accompanied with a large army and accompanied to the court of High Jaha Khan.

Maharajah Rana Nanda and Maharajah Raj Poddah went to him with their letters. The next day High Chama Bahadur and other English officials went to see him and informed him of the treaty and the conditions and induced him to acknowledge the King. Marab Sher Muhammad Kusin Khan replied that they should first call Maharajah Shikhar Bahadur, who was the real ruling spirit, and that he would reply to them after he had spoken with the Maharajah. High Chama then Bahadur then returned for the Maharajah Bahadur. Maharajah Shikhar Bahadur, having put on his armor took his officers with him and together went to the English in the camp of High Jaha Khan. With them he went before Nanda Sher Muhammad Kusin Khan and telling the Marab's position into consideration he presented him a suitable proposal. Marab Sher Muhammad Kusin Khan on turning to his private acquaintance with the Maharajah stood up to the lance, and then, perceiving the proposal presented by him, and asked him to take the sword. He first expressed his great appreciation of the tact and shrewdness with which the Maharajah had managed the whole transaction, and then asked him to relate to him what had transpired in connection with the matter. With such remarkable eloquence did the Maharajah support the whole matter that they were all immediately pleased with him. But Sher Muhammad Kusin Khan when through fear or not of more satisfactory and successful logs to the King's court, Maharajah Shikhar Bahadur, however, whispered something to his aide and after a little consideration he expressed his willingness to send the Emperor to the Factory of the English. The English and Maharajah Shikhar Bahadur then rode back of the Marab and went to the English Factory. They presented the Factory very handsomely and spent

a golden medal on a ribbon chain, which was received by the Emperor. After taking His Majesty to their factory the English went on to take a walk on the mall, while they all remained standing before him bowing and with folded arms. Mowat Meer Muhammad Kasim Khan accompanied the party and proceeded to the Factory with great pomp and aplomb. When he came near the Factory he dismounted. The English man followed to receive him and conducted him to His Majesty in a manner suited to his dignity. The Mowat was well suited to the elegance of a Royal court. He made obeisance to His Majesty, and presented him with 1,500 gold mohurs, suits for his apparel and, and tobacco from the place of origin. In return the Emperor bestowed the Mowat with a shawl of silver pieces, a garment of pearls, a caplet of glass of dark red round the head, an embroidered shawl set with stones, a coat with catch plates, a sword with a shield, a Mahomedan girdle, an elephant and horse and arms. The Nawab again presented water to the Emperor in token of gratitude for the high honor conferred, and after paying his loyal respects to His Majesty, retired to his own room. The Nawab then called Major-General, Mr. Macleay, the police officer at Calcutta, and other English officials. Negotiations regarding revenue and other affairs of the provinces of Bengal were opened through Mahomedjee Sheikh Bux, who was the recognized agent of both the parties, and after a good deal of discussion it was settled that 14 lakhs of rupees should be annually sent to the Emperor in the shape of a present to His Majesty.

After the retirement of the business, Mowat Muhammad Kasim Khan took leave of the Emperor and repaired to his camp. The Emperor also proceeded to the tent. Mowat Muhammad Kasim Khan also requested the Emperor to direct Mr. Holoyah Ali Khan, ruler of Ghazni. Mowat Khan, being very anxious for the removal of the disturbances that had taken place and to direct him to go to England. On his arrival at the tent the Emperor directed Mowat Holoyah Ali Khan, who had to make his way through his agents at Herat and

The English officers, Maharajah Ran Kuma and other princes of high rank and position came to pay their respects to the Emperor and the Maharaja king in the square surrounded by the festival detachment. The man, which Shree Maharmad Kuma Khas had promised to pay to the Emperor was, at the instance of the English, paid to His Majesty through Maharajah Ran Kuma.

At the time when the Emperor was engaged in the process of doing, Shree Maharmad Ran Khas Shree, afterwards known as Shree Khas, came with a representation to Ahmad Shah Abadi. In the company Shajshah, Shajshah, Ahmad Khas Shajshah and other Afghan chiefs, Ahmad Shah to come and oppose the Maharmad who had appeared on the scene with a large and powerful army with the purpose of setting up Durrani Khas Chief of Poon as the Son of Hindustan and to compare to the Emperor Ahmad Shah which he had from Kandahar. He took Ahmad Shah then went to speak the Maharmad. After defeating the Maharmad, Ahmad Shah plundered some of the Indian cities and took large sums of money from Shajshah and the Afghan, which he also divided, at the instance of Maharmad Ran Khas. Ahmad Shah to reward him and loyal to the crown. Ahmad Shah then led Hindustan for his army.

After the departure of Ahmad Shah, Shajshah placed Shajshah, Jeeva, Khas, the eldest son of Shajshah, as the Chief of Shajshah as a deputy of his father and moved him to the name of Shajshah. Shajshah, Ahmad Khas Shajshah and other Afghan Chiefs then moved over to the name of the Emperor, but his name was not done the public along with the Maharmad (written otherwise), collected loyal addresses, of congratulations to him at Hindustan, with large and valuable presents and invited him to come to Hindustan. The Emperor asked the Shajshahs to the Maharmad and provided from Hindustan towards the provinces governed by Shajshah other to the end of the month of Shajshah, or by the Shajshah of that of Shajshah 1110 Hijrah. Shree Maharmad Kuma Khas

and the English officials also making suitable presents to His Majesty, gave him a most loyal address. One of the English officials, accompanied by Maharajah Shikoh, has a small detachment of troops, and with the Emperor is a Calcutta of three or four months. They then returned to Agra, and the Emperor presented awards, and after receiving Karam-ood, he put the names of Shajwahidulla which had been posted there with a view to relations with full military honours and give him a right loyal reception. Shajwahidulla himself made the ceremony to His Majesty, presented him with horses and valuable jewellery, etc., and sent him towards his State (Gwalior).

In the beginning of the rule of Shah Mohammed Jafar Khan, Maharajah Shikoh Rao had given judges to Colonel Clive Bala-ling-Rickard, the founder of the British Empire in India. Mr. Bapat, Captain Khan, Major Charles Khan Bala-ling and other English officials, that he would be seen in his attachment to the Company and the English had also promised to stand constantly by him. This was the main understanding between the English and Maharajah Shikoh Rao, and it was on this understanding that the Maharajah entered into a whole nation with the English. The treaty entered to which he concluded the peace, the signs which characterized his action in settling the Emperor at the nation of the English, the disengagement with which he settled the affairs of Bengal, and the last with which he finally disposed of the business of the King and concluded His Majesty from Agra, and in the process governed by Shajwahidulla, made a profound impression on the English. Major Shah Mohammed Karam Khan, who watched all these proceedings and saw many things for himself, also entertained a very high opinion of Maharajah Shikoh Rao. He thought that if he could gain the Maharajah in his aid and make him his friend and supporter, he could be of great service to him in his political and administrative work. With this object in view, His Highness one day spoke to Major Charles Khan Bala-ling that he had some sons Maharajah Shikoh Rao about

He wanted him to see Imperial Orders, and that he would be very pleased to see him again. Major Curzon replied that he would see Maharajah Ghish Bah and arrange the matter. Major Curzon then took leave of the Nawab and went straight to the Maharajah. The Maharajah received Major Curzon most graciously, and in the course of conversation Major Curzon asked the Maharajah to see the Nawab. The Maharajah thought over the matter and hesitated. He finally told Major Curzon that he had no faith in the Nawab, that he considered His Highness to be wanting in personal dignity. In the Maharajah's opinion the Nawab was unprincipled and selfish in the extreme, consequently there was every probability of his turning against the English as soon as he got full power and saw his authority well established. The Maharajah was pledged to the English, and he could not therefore look to the assistance of any one whom personal enmity would prevent with whom. It was therefore that he did not like to see the Nawab. But Major Curzon persisted and explained to the Maharajah the Government of seeing the Nawab, chiefly because of his being in league with most of the English officials who were bound to support his cause. Maharajah Ghish Bah, however, yielded, and accompanied at last, though rather reluctantly.

The Major then went home. The next day Maharajah Ghish Bah Bahadur mounted an elephant and with his retinue and attendants went to Nawab Meer Mohammed Raza Khan. He got down at the gate, went inside on foot accompanied by some of his chosen attendants, and made his entrance to the Nawab. The Nawab stood up to receive him and gave him a seat near his Maund. After enquiring after the Maharajah's health, the Nawab complimented him on his not having seen him for a long time. The Maharajah gave a suitable reply, and apologized to His Highness for his inability to call on him. After some friendly conversation, the Nawab asked the Maharajah to retire. The Maharajah then made his way out from the place. When the Nawab and the

Maharajah were there, the Nawab sought the help and friendship of the Maharajahs. He said: "Oo Maharajah! I look upon you as a mutual friend of mine and regard you more than I would any other leader. I highly appreciate your wisdom, your political insight, your wisdom, your sagacity and your military genius. I have a great regard for your high character and ability of work. I count upon you and entertain friendly feelings towards you; and if you promise to be my constant companion and to be firm in your attachment to me, I pledge as well as on my honor to be your devoted follower, and to make you my deputy in the administration of the provinces of Bengal." The Maharajah, who was one of the most experienced men of his age, a born observer of human nature and a shrewd man of business, replied: "I am much obliged to your Highness for the good and kindly feelings you entertain towards me, for the hearty and enthusiastic reception you have given me, and for the hope of prospecting the promise of help you have been kind enough to hold out to me. Your Highness was able to learn that I am your warm supporter. But I am afraid I do not find myself equal to the task your Highness has been kind enough to impose upon me. However, I speak that over the matter in my entire conscience and give a solemn promise when I have the honor of calling upon your Highness." The Nawab was much delighted to hear all this and after presenting their compliments to the Maharajahs bade him good-bye. The Maharajah came home, and after taking his meal went for his stipend and related to them all that had happened at the Nawab's. They were unanimously of opinion that he should accept the proposals of the Nawab, because as his promotion to the post of deputy to the Nawab of Bengal would enhance his dignity and raise his social position considerably. The Maharajahs gave them and did not say anything but they were the same. In the afternoon he went to Major Condon. At Major Condon's he also found three more of his English friends. He related to them all that had happened at the Nawab's and sought their advice by agreement. They

represented him, and advised him to accept the proposals made by the Nawab, as that would raise his social status and give them an assurance that their position would be safe and their interests well protected. For at the same time he should assent to the Council at Calcutta over his signature, all that the Nawab proposed to him, as it will be to his advantage if his appointment was made in consultation with the English at Calcutta and the members of the Council. They then asked him to see the Nawab, tell him that he had accepted the proposals, and then again inform them of all that he said in reply. The Mahajah said in reply, that he is ready would not wish to leave the Nawab and did not like his company. But they insisted and requested the Mahajah to see the Nawab, after which they would consider the matter. The Mahajah first kept quiet, then talked on other subjects, and at last took leave of them and came home.

At home and in his lawns house, Mahajah Shirkh Bux who learned from the matter, and as has been in the residence first it would be much inferior and the company of the Nawab. But having regard for the advice given him by Major Croft, and his other English friends, on the fourth day he mounted on elephant and in full state proceeded towards the camp of Meer Muhammad Hussain Khan, where Muhammad Hussain Khan received him most politely and enthusiastically, and invited him to come to himself there on the previous occasion. The Nawab then ordered his men to retire from the place, and when he and the Mahajah were alone, asked the Mahajah what statement he desired him with his definite opinion, and give him in definite answer. The Mahajah who was asked the same question, replied that he would feel much obliged if His Highness would deign to release him from taking upon himself the great responsibility with which he was to be entrusted, for even without the proposed lesson he would remain equally firm and faithful to His Highness. He added that as he was most anxious to visit his native place and see his family, whom he had left in the ex-country, and whom he had not seen

for four years, he would then it a special favour if he would be granted four months leave to go and see his family after which he would again pay his respects to His Highness, and most gladly carry out all his instructions and orders.

The Narak heard all this with great attention but pressed the Maharejah to accept his proposals. When the Maharejah saw that the Narak would not yield, he asked his population to speak out the truth without any needed reservation. The Maharejah said that as he had received two so offensive and insulting offers from the East India Company through some of the English officials, it would be proper and doubtless, both in the interests of His Highness and himself, to get the best His Highness' service after consulting the English. The subjects of the Maharejah made an impression on the Narak and he consented to accept the Maharejah's offer giving a written permission from the English. The Narak therefore wanted to write to the English in consultation with the Maharejah. But the Maharejah asked His Highness' population to go home and to pay again his respects to His Highness about two or five days, when he would write to His Highness' person. The Narak consented, day and year were then presented to the Maharejah who took leave of the Narak, and went home. The friendship relation of the Maharejah all approved of the idea of his accepting the service of the Narak, but the Maharejah doubted very much the sincerity of the arrangements. He had no trust or confidence in the Narak. He considered him ungrateful, dishonest and treacherous, and did not wish to have anything to do with him. In the meantime, Narayana Bhai Narayan heard of the incident and came to Maharejah's Estate. He who gave him a hearty reception.

Maharejah Bhai Narayan also advised Maharejah Shriji Bhai to accept the service of the Narak. But the Maharejah remained firm in his opinion. The fact is that he had no faith in the Narak, who he thought was a dangerous man, easily swayed in the interest of himself. The Maharejah told Bhai Narayan point blank that he would accept no more

except when called any one else except under the East India Company. Ravi Narayan expressed his entire agreement with the Maharajah, and highly appreciated his impartial policy and sound judgment. Maharajah Ravi Narayan then asked the Maharajah as to what he would do, were that the matter had so far advanced. The Maharajah replied that he would first see Major Creek, Khan Bahadur and his other English friends, inform them of what had happened, and then quietly sit at home and wait for the Marauders. Ravi Narayan then took leave of the Maharajah and went home. The next morning Maharajah Shitab Das called upon Major Creek whom he met in other English friends. He related to them all that had transpired and sought their advice. Major Creek and others said that they would be able to give definite replies in the morning, after they had seen the letter of the Nawab to the Company. The Maharajah then again leaves. But some days he was told that the Nawab was much displeased with him on account of Maharajah Ravi Narayan's saying so. This fact is that the Nawab hated Maharajah Ravi Narayan and bore grudge against him, and therefore felt much offended on learning that he had seen Maharajah Shitab Das. Under these circumstances the Nawab himself did not send the Maharajah Shitab Das, with the result that there was no further meeting between them. This state of affairs greatly delighted the Maharajah who felt quite relieved. The Maharajah subsequently related all these facts to Major Creek, and his other English friends, who were interested in their reconciliation of his late, friendly and equity.

V.—The Social Organization of the Pabri Bhaiyyas.

The Pabri Bhaiyyas have a headman, called the *Ma*.

The Pabri Bhaiyyas are not divided into clans, subclans, or sections. There is no intermarriage between any village group. Village group is the only social distinction.

The unit of their social organization is the village consisting of families supposed to be descended from a common ancestor and all regarded as "kintreds" or agnates. In almost every village, however, one or more families of marriage-relations called "Bhaiyyas" have settled.

In every village there is a senior husband called the *Ma* and a married woman called the *Dhatri*. The sons of the village are called *Dagha*. The *Dagha* is said to belong to the elder branch and the *Bhaiyya* a younger branch of the original village-family. The *Dhatri* is elected some time called "Dhatri" but in the village to enable him to meet the expenses of the public paper performed for the benefit of the village. The *Dhatri*, besides having charge of the public worship of the gods, is along with the *Dagha* the leader of the village in all social, male-religious and male-gathered matters. The *Dagha* is the public and representative of the village in their relations with the authorities and with the outside world generally.

There is a public assembly. When a bereavement after the death of a *Dhatri*, the village assembles at the *Dagha*, or village meeting-ground, and there is a new husband chosen to be the *Dhatri*, and each village generally has with it a *Dagha* called with a selected one. The new *Dhatri* now holds

association is
Bhaiyyas



Fig. 4. Dog of the breed
Labrador Retriever.



Fig. 5. Dog of the breed
Labrador Retriever.

plowed and broken than the which he sows along with some oats and buckwheat to direct the running dolly of the village. He then tells some short stories from the which he has chosen. Then, while he is the recognized Chief of the village. There is an *amman* looking on, being appointed a *Dhar*.

When a *Dhar* dies without a male issue, the whole tribe of the village attends at the death and a great *Dhar* is celebrated by the following method. The *darbar* is closed in church with something and water. Every village present brings a load-

ful of *amman* rice. All this rice is stored and kept by an elderly man of the village after he has looked and has reached the *darbar*, and afterwards he is to be well to looking the rice. The rice then is put in one place before the assembled village. Any one of them who desires to do so, takes up some grains of rice in the ground, puts it in his hands and looks them in the ground, saying as an *amman* when he wishes to take for the gift. The grains are dropped in the *darbar* and the *darbar* dropped by different men are all dropped close to one another. All the grains then placed in the ground are then covered over with a new *amman* rice. The village then disposes. Next morning, the village after having themselves assembled there to receive, which *darbar* has remained entirely up from them so that not a grain has gathered up with the *darbar* any more. The rice is then taken to a *darbar* and is placed in the *darbar* *Dhar*. About thirty men are brought to the *darbar* and making round *darbar* by the *Dhar* *darbar* and *darbar*. "From today you know our *Dhar*." He says the *darbar* *darbar* and says it is *darbar* *darbar* as that over the way back.

The *Dhar* and the *Dhar* people are the president of the village *darbar* by which ordinary affairs and disputes are decided, and the *Dhar* and the *Dhar* persons and *darbar* is according with native tribal customs. Formerly, like all, a *darbar* might be the *darbar* to be killed with *darbar* in the *darbar*.

The village *darbar* and *darbar* is a *darbar* of the *Dhar* and the *Dhar*.

otherwise he might be given a worse beating which might cause any injury short of death; and a man proved to have stolen another's goods was punished by making him crawl round for three days with his legs buried in holes made in the ground. A husband catching his wife and her paramour in the act of adultery was entitled to cut down both of them with his own hand. If they managed to separate and going a few steps apart they had to be hauled over to the execution for punishment. In such a case the woman is made over to the seducer if he is not a friend of the woman's father; otherwise she is made over to her parents. An angry dispute is not punished unless the litigation spring from a case of another order, in which case the litigant is visited. Disputes about partition or inheritance of property are decided according to customary rules laid down by the village government under the guidance of the *Pilak* and the *Pakari*. When important questions arise which they cannot decide, or when their decision is not accepted, the matter may be referred to the *Magistrate of the Bar*, to a court which, however, the disputing party has to provide a costly feast.

The ordeals commonly employed by a *Pilak* *Thakaput* in deciding disputes or finding out a culprit when there is an accusation are the use of water and earth. Ordeals are taken by touching the earth and saying,—“May I become with the earth (earth)”—(or, “I stand not in the earth”)—if my statement (or my claim, as the case may be) is not true or correct”; by placing the hands on the head of one's own and saying, “May my line (hand) be cut off if my statement (or my claim, as the case may be) is not correct”; or by touching the *podaky* stem and saying, “If I am guilty, may I be destroyed by you, *podaky*”. A stone already washed in the following—a portion of the *daridra* is spun round in front of the *Magistrate* of the village is placed with something and water, and on the spot thus cleaned some *bead-stalk* or earth from an *urubili* (representing the Earth), a *Spiraea* stem, and a twig of the *Amra* plant are placed.

The village Dharî now sends the *Shikharî-Dharî* or the *Bagarî* God, and offers and tithes to him. The *Shikharî* then invokes the ground and says,—“If I be guilty, may my fire be smothered as my stone (gold?) burnt open.”

One or other of these different methods of ordeal are employed to find out the truth in relation of an accusation made against a man or a woman of being a *Shikarî* or murderer or thief. There are three ordeals (*Dharî-dhî*) tests the man first, and the ladder (*Dharî-dhî*) test. The *Dharî-dhî* test is as follows:—A stone is placed in a round ball of boiling hot coals. The person accused of being a *Shikarî* is asked to dip his right hand into the boiling coals and take out the stone. If the hand remains unscathed to the process, the accused is declared innocent. If the hand is burnt or scalded the person is declared to be a *Shikarî*. In the second, the accused person has to take upon himself the weight of a bullock (the stone being on his right hand). If the hand is not scalded the person is declared innocent; otherwise he is held guilty. The *dhî-dhî* test is the following:—A ladder of twelve steps is set up and on the ground below the ladder a small circle (circle) is marked. Inside the circle the *Dharî* water offerings called *dhî-dhî* are placed. The accused goes up on the topmost rung of the ladder on which a cup of milk, a cup of rice, and a coconut are here kept. The second is required to step down one after another into the circle. If he goes all safe into the circle, the accused is declared innocent. If anything—such as a single grain of rice—falls into the circle he is declared guilty. The punishment for a *Shikarî* is regulated from the village.

When a *Dharî* of the village is found guilty of having killed either intentionally, or through neglect, or by accident, a cow, bull, or dog, or of having kept a cow or other people, the *Shikarî* and the *Dharî* give the sentence of excommunication, or live and in the quality of rice, gada, bark, and other supplies of a forest which must be supplied for the benefit of the *Shikarî* organization (as he is usually described).

Dharî. Dhî-dhî.
Head of the
Dharî and
the Dhî.

When they returned, for the purpose of restoring life to the universe; and they also inform the offender that he has to pay a fine of twelve roubles to the State as his share in the crime:—One rouble each to be paid to the Marshal, and the Police Officers of the Air, a rouble and half a rouble to be paid to the State Treasury, and the balance to meet the expenses of a funeral from which the Family are kept up. When hunting expeditions (*Pirahs*) are contemplated by the village-men, it usually takes between the months of March and May;—the first five the date and arrives to the village. On the appointed day he performs a *pya* at the village gate in the morning. Then the chief leads the people to the baraja. Arriving at a cross road on the borders of the village, the hunter either first, viz., *uhtat*, *uhtat*, and *uhtat* to signify and also take a vow of offering him a good, ill-dressed or badly-dressed or other game is begged. They also throw handfuls of rice upwards towards the sky for the Thunder-Spirit (the Sun, God or the Supreme God) and afterwards for *Shind* (the Father of the Thunder-Spirit). The party returns home by this evening.

The Dohri and the Markidiya are in different parts of the village; the duties they have to perform when the Raja or his officials or other important personages visit the village, they select persons who are so very learned or pious, etc. The markidiyas and collect contributions in money or in kind for supplying provisions to the royal guests of the village and to meet other public expenses. The Dohri and the Mark have also a general supervision over the headmen's territory although, within the territory itself, even at his village, he sets up limits, decide upon the order in which they will visit different settled villages to share with the members of each village, provide the younger boys for neglect of their duties, take in clearing the territory, bringing fuel from the people, drying their clothes, attending to the village guests and digging for the elder boys at the village by running their wheels and sharpening their legs, and so forth. When any member of the territory goes wrong with a female territory girl, he is expelled from the

government, the affairs of the different villages constituting the Bur move to Bur-Panchayat. The objects for which the Panchayat of a Bur now religiously undertakes to take back into the community a man who was accompanied by his village Panchayat either for having kept a female of a wife or more other than Bhagya or Datta, or for having killed a cow, pig, or dog—and so divide the property of a broken Panch of the Bur granted for acquittal into the Panch community as one of five parts, one as a reward for Panch of a woman whose female Panch Bhagya may drink water when such Datta or Bhagya has kept a Panch female.

Every Bur has the following public offices:—A Panch of one of the villages of the Bur is appointed to take possession of a Bur and to require to have a social offender whom he is occasionally taken back to the community, as to divide a Panch.

Panch when the Panchayat of the Bur immediately incorporates him into the Panch community. The Bhagya also acts as a manager to supply the duties of a meeting of the Panchayat of the Bur and to ensure that people attend it. Another Panch of one of the villages of the Bur is appointed as the Bhagya of the Bur. His duty is to perform the purificatory rite of sprinkling from a wooden water pot (water a little standing diluted in water) into the hand of a social offender when he is taken back into the community or on the hand of non-Panch who are taken into the Panch community. Besides this Bhagya holds a Bhagya or one of the ceremonies when being in some village of the Bur is also appointed as the Bhagya of the Bur. His duty is to watch the clothes of a person or family when they are taken back or accompanied into the Panch community, and also the clothes of a family when they undergo ceremonial purification after a death or birth in the village. Ordinarily a Panch family cook their own dinner, and at feasts, death or marriage and also on ordinary occasions, the functions of a kitchen are performed by a fellow tribesman living in the village. For their services on such occasions, the

Thaqad is given a cloth or a rope to suck, the Dildig Fatah gets a rope to eat and the Uchik Fatah gets from right corner to a rope.

The method of increasing a meeting of the Faculty of the Procedure of Sir and the procedure followed by the Faculty are as follows:—When the social events between the different States of the

village that he has collected the amount necessary for restoration to the community, the Dingo and Nook remove the Bishop-staff of the Tan and, through him, make a message to the different villages of the Tan district and with a date has been fixed for the celebration of a ceremonial purification of rock and bush as well as to the community. Sometimes men of various neighboring towns are invited. On the evening preceding the appointed day, as every village is provided with a large quantity of the contents. On their arrival, the women of the village dance with jumps of water and wash their faces. The guests each present one or two pigs to the women. A feast is provided for the assembled guests at the end of the ceremony. Next morning when the Touchstone is removed the Bishop-staff drives the women and pigs to water, and the Bishop behind of the Bir by way of purification sprinkles a little water mixed with a little smoking on his head. The same mixture will also be sprinkled over his hair. The man then addresses the community before a bush and, by way of a token of his submission to water, imparts the heap of boiled rice which is presented to the assembled crowd of the Bir, with whom he then sits down to dinner. When they have finished their meal, they go to preparation as usual to bath. People from adjoining villages return home the same evening, although back resting. The same method of purification is adopted to purify and incorporate into the Dingo community a Udeh female who has been kept by a Pali man, or a man of the Goli name who has been kept by a Pali man, or a man of the Goli name who has been kept by a Pali man.

The Star Partridge is invited to the ceremony in a village where a Tiger Baited has died making last year, so please in

brother or other male kin. The married sons of the Bar divide the deceased's property into halves, one half of which is made over to his widow and daughters (if any), and the other half is taken by the Priest(s) who did office of the deceased, and the rest, if any, and the sale proceeds of the above property go to provide a feast for them.

Within household functions, the Bar Priest(s) also make it their duty to do the rations of any public government of the Bar or of the tribe, and take such measures as may be decided upon at each meeting.

A religious feast is supplied to the Bar by the common worship of *Pai*. A *Pai* is generally more prominent till it ceases to be the neighbourhood, or, rather, the spirit of each till it ceases to, which is regarded as the ordinary duty of the Bar in the same way as its duty to the prevailing deity of a village. Thus the *Aravallap* Bar including villages *Pindri*, *Shogol*, *Shuch*, *Boori*, *Kerna*, *Paashali*, *Jala*, *Faljar*, etc., worship *Shakti-Pai*. Among other *Pai* may be mentioned *Kishit-pai*, *Jaen Pai*, *Bahani-Pai*, *Pindri-Pai* and many others. The same *Pai* is not however confined to one village alone. The *Prithmal* deity, or rather the spirit, is worshipped under the name of *Bahmani-Pai*. For purposes of worship Bars are separated by stream.

Each one the general features of the social organization of the Bar is the village of the *Pai* or *Pargant*. The *Bar* is the village of *Kulpa Pargant* follow nearly the same custom and customs in their village organization and village administration. But instead of different Bars, the whole of the *Pargant* consisting of many-size villages form a single Bar, of which the *Chak-Nak* of *Kulpa* is the leader and *Kumari-Pai* the prevailing deity.

The more advanced Hindustani *Bar* of the lowlands who call themselves *Paash-tali Bar* and also *Kashit* (*Aravallap*) *Bar* (because they form the bulk of the state and have the

Bar of
the *Aravallap*.

For social purposes in the Pich-hal-pantha sh in their Gaddis for the last twenty years or so they have begun to combine together two common religious festival days in the year in the month of September or October and already several meetings of the elders of all the Pichri villages certain topics of social interest have begun to be informally considered. In fact, this religious festival of the Pichris is of great social interest as it helps in bringing together not only all the Bhatras of Pichri Panagan but also other sections of the Bhatras as well as other castes, high and low, of the Khasi State. Even the Khasi Raja of the Khasi State takes a prominent part in this festival which takes over the festival of the deity Koni Koni. The name Koni Koni is applied to a roundish fragment of wood of an oval object which was dug up by some children and taken charge of by the Pichri Bhatras of village Jalo near the Khachidhar waterfall about sixteen miles from Nongstang. The Bhatras keep the roundish fragment in a tin across ages during the whole of the year and bring it out only on the occasion of this festival which has grown to be a social festival of the Pichris and a territorial festival for all the castes and tribes of the Khasi State. Pichri Bhatras even from Kachhar may be seen attending the festival. And had the opportunity of witnessing the festival and accompanying the procession, I shall proceed to give an account of this interesting religious festival.

On some day after the eighth day of the new moon (Nongstang) and before the following new moon (Nongstang) day the Bhatras of village Jalo come to the Raja's garden at Nongstang where the Raja takes out from his Bhatras five hundred new earthen vessels filled with polished rice of a whitish colour, some pieces of tamarind, and a little vermillion, and loads them on to the Pichris. With them the Bhatras bring horses. On the following Mahalaya, i.e. new moon day, the Bhatras go to the sitting-place of the deity, and after making the customary offerings (including the rice, tamarind and vermillion received from the Raja), make the Bhatras in a small bamboo box to be carried by one of the Bhatras, and the Bhatras of several Pichri villages

accident. The next day after holding the large *ku* *ma*, and making offerings of food rice, bowls, redness, etc., to the deity, the Chief of Jala carries the large or symbol of Kama-Kauri in his hands before a procession accompanied by the leaders of different Bhat Bhatya villages and followed by a band of musicians with their drums and pipes and flutes. This procession on their arrival at village BhatBhatya—a Padi-mi-gauri Bhatya village—the Bhatya village or headmen of the village make the large with female pass and offer sacrifice to it. Then the large is taken to the house of every other villager who may wish to make sacrifice and offerings to the deity. Thence the party proceed to village BhatBhatya and take their sight at the house of the Jagadhar or head of that place known under the title of the Mahagauri who is a Hindustani Daul. The basket of rice containing the largest of Kama-Kauri is kept up inside the house.

Next morning the Head Mahagauri sacrifices a goat to Kama-Kauri. Then he leaves the large to take by the Chief of Jala to other houses in village BhatBhatya, and at every house where it is taken either a goat or a fowl is sacrificed to the deity and other offerings are made. As the deity may not respond more than one night at any one village, the party proceed the day to village BhatBhatya where they take for the night at the public house known as dadi-gauri. Next morning the deity is taken first to the house of the Head of the village who is a Daul and thence to other houses of the village where the presence of the deity is sought. At every house either a goat or one or more fowls are sacrificed to the deity and other offerings are made. Thence the party proceed to village BhatBhatya and there they take for the night at the public dadi-gauri.

Next morning the deity is taken first to the house of the Chief headman (Bhat) of the village and then to the other houses of which the women request the Chief to take it, and receive sacrifice and offerings or make such sacrifice. Towards evening they descend river Dabhoi and reach village BhatBhatya

where they halt for the night at the house of the Kato or village guardian is a *Padana* (public hall).

Next morning, after sacrifices are offered at the Kato's house, the duty is taken to other houses in the village where offerings and sacrifices are made to the deity. In the evening the party proceed to village *Mantri* and halt at the *Mantri* place for the night. Next morning when gifts offerings and sacrifices are made to Kato Kato at the house of the *Mantri* or headman of the village who is one of the Kato caste, the large festival is the house of different villages who offer sacrifices to the deity. Thence the party proceed to village *Mantri*, and if the festival falls (night day of the moon) has already begun they proceed straight on towards the Raj's palace at *Mantri*. If however the night day of the moon falls on the same day, they halt for the night at *Mantri* in the company of the Raj's *Mantri* or dwelling there where some offerings are made to the deity and then the large festival is taken to different houses in the village and at each such house sacrifices and offerings are made to the deity. Thence at event the party start to proceed and as they come to the evening reach village *Kamari* about a mile from *Mantri*. By the roadside at village *Kamari* sacrifices after has been prepared for sacrifices to the deity, and a canopy has been set up and large large *hanging* and *carpets* spread under it and *seats* (plow) for the Raj and members of his family as also for other respectable visitors.

On the party arriving there, the Raj and his party receive them. The *Chief* of *Ado* coming to the Raj with the *hanging*, *carpets*, *hanging* and *seats* etc. then the *hanging* and *seats*, first of himself, then of his Raj, then of his children, then of his servants, then of his *Mantri*, then of his *Mantri*, and last of all about the *Mantri* of the *Mantri* (or *Mantri*). The *Mantri* *Mantri* "pa" to every question and then as he turns to the *Chief* about the *Mantri* of himself and *Mantri* and then of the *Mantri* generally, and to every question the *Chief* replies in the affirmative. Then the *Chief*

places the image in a new cloth which the Raja has in his hands for the purpose. The Raja then places it on a small altar; thence which he keeps in readiness to receive the deity. While the Bilawal stands over the image is the Raja, head down the Raja saying, "What is your deity (Demi), we begin in the title, Kiamin and on if the image is broken or broken." The Raja says, "It is all right", and hands it over to the Amla, a man of the Kach who also officiates as the priest of some of the Raja's family deities. The Raja picks up and puts down the image in the small altar prepared for the purpose where the Amla worships the deity with offerings supplied by the Raja, and sacrifices two goats supplied by the Raja, both reddish grey in colour and both with horns equal in size and both of the same height. The two goats are made to stand side by side and both are slain with the same stroke of the sword held at their joined necks by the pointed hand of the Raja. After these offerings and sacrifices from the Raja's plan, a number of fowls and geese brought by men of surrounding villages are offered to the deity and offerings of purpish, moist (greenish) shaped white made of fried rice or flour and molasses and sweets are brought by the people and offered to the deity by the Amla. Every one bringing the offerings and sacrifices from him as he receives some desired boon from the deity, and it is assumed that the boons recently prayed for at the time by the persons who bring the offerings are generally granted. The image is now taken to a room-ruud at Kungalla-kuti or quarter of the town of Dandi, and there again several persons of different castes bring offerings and sacrifices which are offered to the deity by the Amla. The image is then carried in procession to a place in the town of the name of the Raj (Kachul) caste and that of a man of the Kachul (Kachul) caste, where special offerings are made to the deity. Then the image is taken successively to the side of the deity Miji and Kachul where sacrifices are offered. Finally the image is ceremonially handled in a shed prepared for the purpose in the Raja's palace compound where sacrifices are again offered.

The following morning, which is the sixth day of the month, three mervent of a sheep and a goat, five deer is carried by the Raja himself into the inner apartments of his palace, where the members of his family make offerings of mervent-meat to Kishi Kishi, and finally on an inner veranda of the palace the Raja makes the *linga* his *hopya* and makes offerings of rice, mervent, meat, and mervent-meat at main *hollams*, once or twice sheep and mervent or some goats to the deity. After being taken to the Raja's *Chikini-gumbhira* room, the whole plain outside the wall, high the *linga* is taken first to the house of the *Silpa* and then to the house of the Raja and then to those of other masters of *Bohigade* and finally to the *Amat's* house. At every house where the *linga* is taken offerings of offerings are made to the deity. The deity now hands over the *linga* to the *Dharm* of *Jala* who is her true service is, from house to house in *Bohigade*, a quarter of *Bohigade*, just beyond the immediate vicinity of the palace. Finally *Hin* takes to the back of the *Bohigade* where the Raja's habit of her merventable *Am* man, hands over to the *Dharm* a goat and a lamb which the latter carries to the deity, and the *Pin Bohig* who by reason of his being an untouchable is not allowed to touch the *linga* or even offer *Kur* at first to the deity with his own hands, offers from some distance some mervent which some *shilla* made of rice-flour and powdered leaves of the *am* tree. This privilege is allowed to the *Pin Bohig* as it is said that an ancestor of this *Pin* first discovered the *linga*.

Now the *Dharm* of *Jala* places the *linga* in the basket box and accompanied by the whole body of *Pin* *Bohigade* moves over to the other side of the *Bohigade* where they pass the rest of the night at the house of a certain man of the *Kali*-man. Such is the rigidity of custom with this people that even if it is any year the day comes by the time they reach the *Kali's* house the party must be down in the house by a short while to keep up the parties which has now acquired the form of an inevitable rite. On getting up, the one *holy* themselves, who take the deity, and the *Dharm*

making offerings of rice, *dyawa*, etc., and when available a goat is sacrificed. Then the Dáisi takes the deity in procession down lower to houses where sacrifices and offerings are made. Thence the deity proceeds successively to villages Naki, Tachijara and Uchikawa-gin, Amaguchi, Kureha, Biyawa, Oshima, Eburi, Zatsuyaki, Juchigaki, Kureha Kador and finally on the Kojigara Festival day to Jole. At every village the deity is taken round and offerings and sacrifices are made to the deity at different houses.

Arrived at Jole, the image is kept suspended on a pole in the jungle. Almost all the adult Dáisi Divines of the nearby strip villages of Fuku Pagani assemble at Jole on the Kojigara Festival day with goats or harts and also with other offerings. In the even of the day the deity is taken in procession to the Dáisi's house and placed in the *kyaga* which has been decorated with cowries and water. There the offerings and sacrifices brought by all the Dáisi Divines of the country are offered by the Dáisi to the godhead. The rice and the meat are then cooked and the people are invited to a hearty feast. They then all depart. Finally the Dáisi and another member of his family take the image to its hiding-place which is kept secret even from the other members of the Dáisi's family. The name assigned for hiding the image of the deity in the Dáisi's confidence is that in the event of the Dáisi's death the other man may know where to find the image. Like the *Amis* at Basil, the Dáisi of Jole collects a crowd of about twenty to thirty people on two poles in his house and puts at the different houses where the image is taken during the journey to Basilgah and back. Part of this is spent in the first in the question of Dáisi Dáisi on the Kojigara Festival day and part is spent with the assembled Fuku men on the bank of the Fuku river opposite Basilgah to take back the image of Koro Koro from Basil to Jole.

This annual ritual gathering although originating in a mere accident, namely, the discovery of a peculiarly shaped piece of coral, Káshak, is thereby in time into a great reli-

political congress of the world. Here by way of a digression, it may be noted that the *Kuruk Kshatri* festival would seem to flower as interesting sidelights on the social history of ancient India. The participation of the *Kuruk Rajas* of the *Ikshvaku* State in the worship of *Kuruk Kshatri*, the goddess of the sacrificial *Taksha*, and some other deities of the *Ita* family, such as the worship of the goddess *Indrani* and *Kuruk*, the customary dedication of the *Kuruk Shiksha* to *Indrani*, and the *Raja's* palace and the employment by the *Raja* of a family priest of the low caste of *Shudra* to worship these deities, and of a *Shak* to worship the day-lings of a *Kuruk* spirit at every marriage and auspicious functions (with the sacred formula) in the *Ita* family, and the number of gauds and buffaloes offered by the *Raja* near his palace to the spirit of an ancient *Kuruk* hero, *Indrani*, all this would seem to give some insight into the political methods by which the ancient *Aryas* introduced into India could reconcile the conflicting claims of non-*Aryan* population and bring them under subjection, and impose their *Aryan* culture on them, although in this process of the *Aryanization* of the *Shudras* the staple and ancient religion of the ancient *Aryas* was harmonized by amalgamating with the *Shudra* religion of the indigenous population, and gave rise to the heterogeneous pantheon of Hindu gods and goddesses that now constitutes *Popular Hinduism*—an amalgam of the religion of the *Aryas* and that of the non-*Aryans*.

VI. — Wauwat Castles and Sub-Castles in Kanchi.

By Prof Subhā-Chand Lal Sany, B.A.

Of the several water-mills in the district of Kanchi, Chilly are the most numerous, amounting to 48,705 having been enumerated at the Census of 1911. They are to be found chiefly in the tract to the west of the old Sankalpam Road (the road that runs through Kanchi Kerra, Boina and Kōdikka), western to the Māndla country to the east belonging mainly to the Pāy or Polayars (read *paṇḍya* in 1911, 11,159). Hukumatān Jōlakā, numbering 28,864 in 1911, are most numerous in Banchi, Māraṇṇa, Kerra and Jōlakāṇṇa thāna; they, as well as the other water-mills, Tōlakā, Kōḷṇṇa, Kōḷṇṇa and Māra thāna to be immigrants from outside Kanchi District to Upper India or Orissa, while Chilly and Pāra have a tradition of having come from outside.

The Chilly are divided into several sub-castes, of whom the first place is assigned by custom to those known as *Chilly* (read *chilly* in 1911, 11,159) or *Chilly* (read *chilly* in 1911, 11,159) or *Chilly* (read *chilly* in 1911, 11,159). It is this sub-caste which has called itself by the name of *Chilly*, and the *Chilly* and *Chilly* are other names which this sub-caste has taken into itself. *Chilly* were, it is said, soldiers and palace-guard in the golden days when they and the *Chilly*, *Chilly* were the only people who inhabited *Chilly*; it was only long afterwards, when the country had been divided with *Chilly* who came from *Chilly* through *Chilly* and *Chilly*, and under the reign of a *Chilly* *Chilly* that *Chilly* had to take to the degraded profession of the *Chilly*. The following account is given by *Chilly* *Chilly* and *Chilly* *Chilly* of *Chilly*

wish to explain why Tazibis had pursued success, and give him the history of the first discovery of diamonds in the Nigger King's country:—

"In the days of the great king Babiloi, a poor Otoro went with his famel children (striking) to seek fish, but wherever he wanted to see his boat the owner of the boat went forward and protested. The poor man was therefore compelled to get into the bed of the great river, and longer or better place than a fish is good, place considerably deeper than the bed of the bed of the river to the river within the territory of some Nigra. The catch there was a most disappointing one, for, instead of fish, there were only a number of stones that went to the bottom. The poor Otoro is disappointed all these years away, except one which was particularly big and bright, and which he exchanged for some tobacco that a trading Nigra, who knew the stone to be a real diamond, gave him. The Nigra took the diamond to the Mahorja and offered to sell it. The Mahorja enquired of the Nigra how he had got the diamond. The Nigra explained all the truth, and the Mahorja ordered him to be dug and the stone to be buried after death. When it had the real fact was given out, the Mahorja sent for the Otoro with the diamond; when the Mahorja learnt from the Otoro that he had thrown away the stone all about Nigra, the Mahorja directed that every inch of land in that region was to be searched, and he sent with his whole nation to explore previously the work of the search party.

"The Mahorja and his men searched and searched, but without success. One day the village god Otororo appeared to him as a demon and advised the Mahorja to get himself into the spirit of the first person the Otoro had his bed of diamonds. The Mahorja acted accordingly, and he was enabled to "hug" accordingly. For days, however, the Mahorja would not come out, and so his own people were left to rot, concluding that he must have been eaten up by the fish in the spirit. The Nigra and Nigra then had a conference for the future administration of the country, and decided that now that the Nigra and Nigra, whom they had placed in the throne, had come

so by they would divide the country in equal shares between Raptis and Kothaput Mandir.

It is that morning, on the evening of the seventh day from the commencement of the search, when there was no one walking and the night except the Maharijs's eyes, a Ghazi by name, who had not given up hope yet, the Maharijs took out a long phirangi in one hand and a dart in the other.¹ He was very thirsty and called out to his men for a glass of water. The eyes came up with folded hands and, shaking with fear, represented that there was no one present at a well from whence the Maharijs could take water. But the Maharijs was very thirsty, and gave peremptory orders to the eyes to bring water, adding at the same time that from that day onwards every man would take water from the eyes. The eyes brought some water with his gait the thirsty Maharijs to drink. He got for this service various presents and the name of Mahari; and the Ghazi, originally Ghazi, but a "jailahindrija" since then, are his descendants. The Maharijs sent the Ghazi to call the Raptis and Kothaput. The Kothaput came, but the Raptis would not believe the Ghazi's assertion about the disappearance of the Maharijs and refused to join. The Maharijs got some of his men to join the Raptis, and on every night he sent them out for the destruction of all Raptis. One of the Raptis was killed, but some were threatened by taking refuge with people of other castes. The majority sought shelter with warriors, and those who took to the profession of weaving, so that their identity might not be discovered. Another Rapti had saved himself by taking refuge with an Akhi. This one also came forward when he saw the Maharijs retired, and so his and his descendants, henceforth known as Akhi Pith Raptis, was confirmed the privilege upon them enjoyed by all Raptis, of receiving *jata* (food) and

¹ Tradition in Ghazis says, he was not to be made a Ghazi, but he was made a Ghazi on account of his bravery and his love to the people.

² A long, thin, narrow of cloth. The lower end where legs made was made rough, so that it might not be torn. It was not very low down in the back, and the cloth was not so long, the shortest of which was that from being all around the body of the person.

Bhacca, the *Shami*, whose son Mahi I now employed in the act of weaving. It is clear, therefore, that these Bhacca of Bih, Jangph and Bhami are not all the same sub-castes with the Chik Bhacca of Bhoj, Bindia, Jangph, Koria, Bhoj, etc., although it is not impossible that the Bhacca of the western Ghats, who must among their number a pretty large proportion of well-to-do men, will in course of time come to have something to do with the Chik Bhacca of the west and induce some of their own nation to be induced to give up their present and take to agriculture. The more well-to-do among these western Bhacca have taken the surnames of Ghoshya (e.g. Sukhla Ghoshya and Anil Ghoshya of Bih, Nitya Ghoshya of Jangph and Mahadeo Ghoshya of Bindia), who in their Bih $\frac{1}{2}$ name call themselves Kaphi, who of course are Bhacca; those of Mahi Singh of Bindia, a village four miles north of Bindia on the road to Koria, who call for some time a *chakriya* (i.e. the Hindustani Department) have assumed the Rajput surname Singh. There are no other indications of Chik being with them in the western Ghats; and if only male individuals can be so easily converted, it is not likely to induce some other practices, the very least among of these western Bhacca is more forward as a higher caste will very likely be received with respect, and their claim may possibly be recognized in some future census (just as that of Mahliya in Jangph has been recognized recently).

West of the Bhami-Koria-Bhoj and the Bandhara Chik the Bhoj is also previously with above sub-castes of Bhoj. I did not make very detailed enquiries regarding sub-castes in the Bhoj and Bhami subdivisions, but there were sometimes sub-castes besides Bhami which came to my notice. Members of this sub-castes call themselves Chakriya (i.e. the western Ghats), the western Ghats being described as Bhami (i.e. the higher caste). These Chakriya are to be found in the following villages among others:—

Three Lokchakriya—Bhami, Chik Bhami, Bhoj, Bhami
Bhami, Jangph, Bhami, Chik Bhami and Bhami.

Tulapeta, Bama Nigri (near Serap), Panchdhar
Tahadola, Balaori, Bolewa (near Kishki),
Kondet and Serap.

There are also Chitraguptas in Kachhal (near Ludhiana) and Panwala in Tams. There are at Panchdhar, Serap, Tulapeta, Kancher (near Tulapeta), Kanchola (near Kachhal), Balaori and Langpand in these Kachhals.

I could not be quite sure if there were any other sub-castes in Serap. On the one hand, I heard of Gaudis who were said to be descendants as well as converts. Ugra and Dehra, Chitraguptas of Serap, had been described by the Magistrate of that village as Hindus, and the Baplogs were said to have returned to the census enumeration book as Gaudis. But when questioned by me, Ugra and Dehra repudiated kinship with the Gaudis who, they said, were much lower caste, while about the Baplogs were, the Police Sub-Inspector asserted, in reality no influence, that they were Chiks and had been returned as Hindus through mistake. Gaudis are mentioned in the adjoining Census Statement in Fardeshwar (in 1881 as 144,000 and 81,711, respectively, having been returned at the last census), but within the limits of Bagold District I did not come across a single individual who would call himself a Gaudi. One Fakir of Serap, near Tiplawa in Haugger, who called himself a Gaudi, said, however, that he had relatives in Kachhal District, and of these he mentioned Jai Lal of Baplogchak near Serap and Kachal of Baplog. In Baplog there are Chitraguptas (Chiks), and it might be proved that they were related to Balaori, mentioned by the Baplog were, should be established beyond doubt that the so-called Gaudis of Haugger and the Chitraguptas (Chiks) of Tams are one and the same sub-caste. It has been ascertained (in some of the following paragraphs that the identity of the Chitraguptas (Chiks) of Baplog with the Gaudis has been established.)

If there are the suspected Gaudis in the bottom of the scale, I could not be sure about the position of your race. Middle Chik and others of Serap, who called themselves

Barpachin, H. H. of Kachin, who is undoubtedly a Buddhist Barpachin, knew Madio and he told me that Madio was a Majkharin; this was undoubted also by Madio's nephew Fankhian, who told me he and Madio were Majkharins and that Dolawone was a higher sub-same. But another older Jew, Fakra, brother of Akhah of Saveli who is unquestionably a Majkharin, said that Madio was of a higher name than himself. I had at first been led to think that there were two grades of Majkharins, so that there were really four sub-samans in Burmah (1) the Barpachins; (2) the higher Majkharins represented by Madio, etc.; (3) the lower Majkharins represented by Fakra, Akhah and others; and (4) the Chikagachins alone (Gawda); but subsequently I found that this conclusion was erroneous, for Hagla of Kachin was mentioned as a relative both by Madio and by Fakra. (One is there more than one Hagla in Kachin.) Other relatives mentioned by Madio were Lakah of Pakam, Akhah of Kachin, and Gawa of Pined. I could not meet them so I cannot say whether they call themselves Majkharins or Barpachins.

How the Chikagachins of Kachin and How stand in relation to the several sub-samans in Burmah is another point about which I could not come to any definite conclusion. But I am inclined to think that these Chikagachins are the same as the Majkharins of the north. The Chikagachins of Burmah are regarded almost as unknown to the Burpachins as well as by the Majkharins of that side. This is not the case with the Chikagachins of Kachin and I am previously mentioned who receive from the Burpachins very much the same treatment as in Burmah the Majkharins get from the Burpachins. The Burmah Majkharins I had met were mostly from the southern portion of that subdivision, and the southernmost relatives that they knew of were those in north Shan in north Tibet or north Gansu. It is quite possible that if these relatives in the north were questioned, they would speak of other relatives further north in Hail and Gogai and Tschinghi, who might turn out to be the same as the Chikagachins of

that side. One of the *Majhāniks* in *Shrotagi* settlements will maintain his case was correctly described as *Bastir* (and, as suggested in a previous paragraph, it is just possible that the *Chhogogogripts* of *Lohardagi* and *Bast* are identical with *Bastir*). It will be assumed in all references in the following paragraphs that the *Chhogogogripts* of *Lohardagi* and *Bast*, the *Bastirs*, and the *Majhāniks* of *Shrotagi* are identical with one another.

The worship of the spirits of deceased ancestors, supposed to live their belated lives the family hearth, is practised by almost all the aboriginal and semi-aboriginal tribes in *Chakote Nagpur*; and the same practice is observed also by the *Chikis*. Other principal objects of worship, both with the *Bombakats* of *Baggotdaga* and with the *Majhāniks* (I have no very definite information on this point regarding the *Chhogogogripts* of *Bast* and *Lohardagi* or the *Chhogogogripts* of *Shrotagi*), are *Burpithir*, or the great hill, and *Burjithou*, or the village-god; while *Thel* or *Chand*, and the village-gods also receive seasonal offerings. *Burjithou*, who must be worshipped in the *dayan* (sacred) hut as to propitiated by a white animal; it is a white goat with the *Majhāniks*, but a white goat with *Baggotdaga* who, though they have no scruple about eating flesh themselves, have prohibited sufficient *Burjithou* to consider them unclean food for their gods. To *Burpithir* a green sheep is usual, and this must be grey or black; the animal must be sacrificed on open plain land. *Burpithir* is worshipped only at new harvests—any time in three, five, or even ten years—and at marriages. *Burjithou* and *Miripith* (the deceased ancestor) are worshipped eleven at the *Shak* or new rice ceremony and at *Phagun* or spring festival of each year. *Thel* is worshipped religiously once a year, but there is no hard and fast rule; any season of the year would do, the only condition necessary being that the goat must be on a Tuesday or on a Wednesday. No priests are required for the worship of *Miripith*, *Burpithir*, *Burjithou* or *Chand*. Worship of the village-gods is performed by the *Vikar* who give a contribution from each family on this account.

The Beggahs of Dera say that they require the sanction of Brahmins in their marriages and widows, and that Dattatrayaiah of Kachin is their Dardat. It is doubtful if the Beggahs of Dera really mean any particular in this respect, and the Majahdarids do not entirely employ Brahmins.

Although the different ceremonies of Chindas do not uniformly intermarry, Jaisath Tharik of Dera (a Beggah) and the Majahdarid of Beggah who quote about Dattatrayaiah said that different marriages¹ had taken place between Beggahs and Dardats of Dera and had been accepted as legal by both communities. Dardat Chindas of Dera (then Dardat) a Chindas of the Lakshmi side also spoke of an unlawful marriage between the daughter of a Chindas of village Dardat and a Beggah of village Beggah (then Dardat); he could not, however, give me the names of the parties. This was taken objection to by the Chindas, and there was a note accompanying to direct to hold in the house of Dardat as the cousin of Dardat's brother's said in April 1911. That was the result of this marriage. Dardats could not say; apparently the Dardats agreed to overlook the irregularity, for if protesting had been decided upon, the parties would have been more widely noticed, and Dardats would not have been left in ignorance of it. It would be interesting, however, to know how the Beggahs deal with the Dardats and why had married a Chindas girl otherwise than by the lawful form of marriage.

The following are the names of the prominent Dardats among Chindas in my notes:—

Dardats	Majahdarids	Chindas of Dera
Dardat	Dardat	Dardat
Dardat	Dardat	Dardat
Dardat	Dardat	Dardat
Dardat	Dardat	Dardat

withstands Diaplika's intention, assumed the name of Gassidi, and Chama Gassidi, and George's School of Gassidi (Thiou Yanké, making between Ngal and Bafé) gave me the following list of villages where both Diaplika Gassidi, and not Fouta, were to be found.

THIEN YANKÉ.—Tanti, Epou Panti, Topyng (near Panti), Gila and Sangandi.

THIEN YANKÉ.—Jambing and Sangol (near Jambing).

THIEN YANKÉ.—Manga Majé, and Edé and Edéto.

But a day or two later I made notice was taken of Fandjara who was related to Chama and George and also to Diaplika Ngal of Sangol, mentioned by Chama and George as a relative and he told that Fouta and Gassidi are identical terms. I took the same evidence from many others, showing clearly that Fandjara are no more different from Fouta than the Foulahs or Foulahs Ngal are from Foulahs Chama.

Several things are, however, not the only source of trouble in Thiou. There are also mentioned among them a few more calling themselves Singal or Foulahs Foulahs and also some Foulahs Thiou, known locally as Thiou Thiou. The Thiou Thiou claim to have a descent position in their own country (perhaps Foulahs in Mandina and Sangol) and, where Foulahs would have them and even Foulahs would wish for them, provided they are rich enough; and in the Foulahs district at least, they have had their claims sufficiently recognized to have succeeded in getting themselves recognized as the owners of Thiou.¹ But in Thiou as great is the prejudice against warlike people that a brother in village Sangol who never Sangol Fouta has been mentioned. Singal Fouta would not like him as such, but they have no objection to look on as rich. They would take notice from Sangol but not from other such fact as the Foulahs. Another point of difference with the Thiou Thiou which the Singal Fouta draw attention to, is the shape of the shank

¹ It is noted that all persons were recorded in the Foulahs of Thiou as Foulahs, although some were in about every village in the country, but of the Foulahs, many claiming descent to be Foulahs the country of Thiou Foulahs Thiou is another name for Thiou in Mandina.

used in sawing. Both are long slender blades of wood, and shaped like canes; but in the shuttle of the Tamasia Pipe, the side of the spoon is at right angles to the length of the shuttle, the canes in the Mohammedan Jolaha's shuttle, while in the *Sanjani*'s shuttle the spoon is placed longitudinally, fixed to a handle projecting from one end of the shuttle, there being several iron rings at the other end through which the pipe is placed when the spoon passes. The number of *Sanjani* Pipes in *Banabi* District is very limited, and I could get only the *sample*.

Sanjani here and *Gepel* at *Sanjani*, near *Tamir*.

Dafet of *Elah*, then *Tamir*.

Watan of *Kirkkara*, then *Banda* beyond of *Panda*,
then *Tamir*.

Watan of *Sijehi*, then *Banda*.

Gepel at *Sanjani*'s grandfather *Digala* is reported to have been the first *Sanjani* Pipe to have come to this side. He married his daughter *Elah* to a *Tamir* *Elah* of *Sanjani*, by name *Elah*. But *Digala* never brought his daughter home, nor did he ever take any look at his daughter's place; and this was considered sufficient to keep him when the test of *Sanjani* *Elah*. *Gana*, brother of *Elah* of *Elah*, married *Elah*, who is said to have then married a *Tamir* *Elah* girl, daughter of *Elah* of *Sanjani*, was considered to have been guilty of a gross irregularity, and he has been ostracised. *Tamasia* *Tamasia* not appear, however, is here subject to the action of a girl of that community with a *Sanjani* *Elah*, and since *Gana*'s first wife *Elah* eloped with a lover, he could readily get another *Tamasia* *Elah* girl, a daughter of *Sanjani* of *Elah* (then *Tamasia*, near *Madhwa*), to marry him. This would seem to indicate that *Tamasia* *Elah* acknowledge the superiority of the *Sanjani* in *Banabi* *Elah*.

The superiority of *Sanjani* *Elah* who are believed to be immigrants from *Madhwa* is more clearly recognised. *Tamasia* *Elah*, as well as *Sanjani* *Elah*, always speak reverently of the *Sanjani* as men who can move there, while they

themselves are more or less ill only; and have given to Arabic Egypt the distinctive name of *Tawfik Tawfik*. In Kaniel, however, Lower Egypt are not employed in their working, great numbers being lost even in the district. Lower Egypt is Kaniel as usually agricultural; while a few more cities sleep. They are recognized as one of the underdeveloped areas, being one of the "underdeveloped" mentioned in the *Passport-manual*. The number of Lower Egypt cities is small, though small, apparently larger than that of Upper Egypt; and Lower Egypt cities are to be found in the following villages among others:—

Upper Egypt—Kaniel and Kaniel.

Lower Egypt—Kaniel, Kaniel, Kaniel, Kaniel.

Lower Egypt—Kaniel and Kaniel.

Upper Egypt and Lower Egypt (Kaniel, Kaniel)—Kaniel, Kaniel, Kaniel, Kaniel, Kaniel and Kaniel.

Tawfik cities in the lower Egypt are small up with Tawfik. Lower Egypt (the, however, are not a *Lebanon* area, though their position is not quite as low as that of the Tawfik. Lower Egypt; and the lower number of Tawfik and Tawfik is [3] was about 100. Tawfik is to be found in small villages, mostly near Lebanon; and a very large proportion of them are agricultural.

Closely connected with these Tawfik are a number of villages found in a few villages in the lower Egypt, Kaniel, Kaniel, and Kaniel are self-sufficient Kaniel and also somewhat agricultural by profession, a few others being Tawfik. These are Kaniel of Kaniel, Kaniel, Kaniel, Kaniel and Kaniel of Kaniel. These Kaniel (Kaniel, Kaniel) and of Kaniel and Kaniel of Kaniel (Kaniel, Kaniel) are their relatives; but these Kaniel are not themselves Tawfik, and Kaniel of Kaniel, although he has married to Kaniel (Kaniel) having married a wife of Kaniel Kaniel of that village, still calls himself a Tawfik. The Kaniel men that believe they are their relatives in Kaniel (Kaniel) are even more, Kaniel. The first sign of a Kaniel, Kaniel.

who come from Bhagpur, because a Bhagpur Brahmin is the house of a *Widow*, and this is how some members of the caste look to marriage. The members of the Kato people, the Nagas who told me, had come to the district at midnight and dawned; they began weaving from *Tajuts*, with which they married *Widows*. *Widows* were to be found, I was told, at Bhak and Bhaklu in these Kato; Haid *Widows* of Bhaklu had married a *Widow* of Aka Kato of Nagaland was living at Bhak. Whether they have been their ancestors before they came from Bhagpur, Tajuts, Patna and Kato, clearly have some common group in Bhaklu. I did not meet any of the married *Tajuts*; and I was not in a position to say whether they described themselves as *Tajuts* or as *Tajuts* or as *Kato*.

The Kato people to me of a very curious custom, observed by them, namely, that of their being married on the day of their marriage with the *Widow*, or the *Widow* thread, which is intended to be kept for nine days only and to be thrown away afterwards. A Brahmin, however, is to be engaged for this ceremony, and Haid *Widows* of Bhaklu (Haid *Widows*) are said to be the parents of the Kato of Nagaland. The married thread is worn also for three days after the *Widow* ceremony following the *Widow* on the death day after a death takes place. For this custom and the wearing of the *Widow* thread in that ceremony also, the Brahmin has to be engaged. I cannot say whether this *Widows* who call themselves *Tajuts*, or those who are described as *Widows*, have any similar custom.

The chief object of marriage with Kato is a girl named *Widow* (for the *Widow* only is house of *Widow*), they also against spirit and a *Widow* such as the day following the *Widow* (the spring festival). *Widows* is married at marriage also; but for such occasions the *Widow* may be a *Widow* (house, *Widow* described by god. The *Widows* of *Widows* are not required for this marriage. Other girls believed to be Kato are *Widows* (the *Widows* who pay subscriptions to the village

Fitra, and Jalsika and Salsika, worshipped with hymns and dances on the day of the first (the night) day of the dark phase of the moon in September. For the first a Brahmin serves and sings songs; when this is over, the women of the house sing and dance before them, after which only they eat particles of food, having fasted the whole day and part of the night. The names of their worship, Jalsika and Salsika at Jidil in the same way as the Egyptians; but they do not recognize the Kalya and Parshadika. The following are some of the places where Kalya may be found:—

THAN BHAD—Kagar and Bani.

THAN BHAD—Kumbhar, Terikha, Isar and Baroli near Jidil.

THAN BHAD—Bajgi.

The identity of Kalya with Taptia was not discovered till a considerable time after the names *apudhara* were near; and Kalya was shown as a separate name in the *panchajanya* books. They were not shown in the printed tables, having apparently been included under the head "Others".

The only other names under this I came across in Bhawal were Kalya and Dhan, both insignificant from their speaking no Sanskrit. Dhan are apparently divided into several groups, of which at least one intermarries with Kalya; and I was told by Kumbhar when I met at Marwasti in the last October and elsewhere I met at Palsipar near Ballig in the Ganges basin, that Kumbhar and Dhan were different names used in different districts for the same caste. One is the name by which the caste is known in Rajput in the United Provinces; and such families as originally came from Rajput have retained the name Dhan. Kumbhar calling themselves Kalya but, on the other hand, came mostly from Bhawalpur, where, however, the name is known not as Kumbhar but as Mahla.

These Kalya-Dhan are divided into two religious sects, Kalyapastika and non-Kalyapastika, which intermarry freely. The Kalyapastika do not worship any gods and goddesses, with

very few in Huastla are employed almost all over the district; and while those in Huastla, those Chalapa, are still employed in various part of the others are Huastla and serve as spiritual guides to Huastla, Huastla and Chalapa.

Of the third group of Deos, who calling themselves *Pancho Tama*, I met only one, Jango, son of Bartol Mach, three Karley, who was a weaver by profession. I should have been inclined to consider him as of the same group as Rana. His friends at home mentioned in the previous paragraph (who also called himself a *Pancho Tama*), but for the fact that Jango distinctly mentioned that the *Utem* of Huastla in Chalapa (who are those that's relations were a different name from him. Jango said that his family had originally come from Huastla and that his only relations in the Huastla district were to be found in Huastla and Karley in those Karley and in some villages in pargana. Jango (thence Chalapa and Huastla) of whom he would mention only one, via Huastla Tapan. Jango said that none of his people were Karley, and that any member of the caste would take a name (usual thread) in Huastla (usually of Karley), provided he was prepared to abstain from animal food. Even for those who do not take food of Karley, the only animal food permissible is fish as *gou-nara*. Karley is the only object of worship; his praise has to be performed on the thirteen days in Huastla, Karley and Huastla with ceremony, ceremony and will. Jango's people do not believe in animal-worship, nor do they have any animal idols anywhere like the Kotha-Dos. They bury their dead, the body being placed in a lying position. On the 11th, or 12th, day after death, the relatives of the deceased clean, and on the 13th day they perform the funeral ceremony with candles of waxy wax, image of Karley and his people and worshipping the same with *Utem* consisting of *gou*, jaggery and various rice. The animal man is taken by being dashed against the ground by the priest. The *Utem*, styled *Utem*, are one of their own caste. On the death of a Karley, his relations are burning the animal, which, however,

the Mahomedan children, some male member of his family is shocked by the intermarriage his ancestor. The following false names were supplied by Jagers De:—Baptist, Elman, Charles, Kaskip, Barma, Surjap, Gervasi and Tahir.

It is possible that in their original form, the propensities of the three groups of Dons and of the Kaptys belonged to the same custom, and that the differences were attributable between them are attributable only to different degrees of permeability with a socio-religious movement that came from outside, or of different ways of being acted on by this external stimulus, in groups that left at different times or from different locations. The Kaptys-Dons were probably the first to leave, while the Twingi-Jans apparently left at a later date, or from a quarter where the religious movement had taken a mystic turn. The matter, however, must at present be one of conjecture, and a satisfactory answer to the question 'how the three groups of Dons and I in relation to one another' can be given only after detailed inquiries in some remote parts, in Gungah and elsewhere, where the different groups may be found in larger numbers. While the visits of Namdi I did not attract notice any instance of intermarriage between the groups and Muslim abducts, certainly enough, got evidence of a marriage having taken place between a Kaptys girl of Jellima (Dons, Kaptys) with the son of Sir of Bayi (Dons, Dons), who was Kaptys by name. Hadia was sentenced by the Kaptys for this irregularity and had to propitiate the priestesses before he was reintegrated into society. How the Kaptys looked upon this incident I do not know. At the last census, persons demanding themselves as Dons were shown in Poshia. Persons who described themselves as Kaptys were shown as such, and were apparently included in the printed lists under "others". Kaptys had been shown as a separate class in 1901, when their number in Namdi was 1,106.

My information regarding the Mohammedan women as to, Jellima, is comparatively meagre, although Jellima are pretty numerous in the district. There is a tendency among them also to assume a new name when they first give their

a higher social position than they can otherwise command; and large numbers of Indians referred themselves at the last census as "Blackish (Kashik)" or as "Blackish" simply.

There is only one other point which I have to note before I conclude. The Korymbes of Korohekeke told me that Chukche were identical with Daga. I do not know what the value of this statement is, but if this be correct, and after the surmise that Hupia are the same as Chikagashipi Chuk of Korohekeke and Kaskoy, the conclusion would seem to be that Hupia and Chuk are two sub-groups of the same series. Or, is it the truth that Hupia were the indigenous natives north of the district, who were crowded out in later times by Chuk from the west (who came previously with the Daga from Hinnegash's side), and while the main body of them moved with the Mandi to the eastern portion of the district, a small section, merged instead in the main group, the Chuk, coming in from north became there the main group? Under such circumstances, it is not very strange that this isolated nation would forget its kinship with the main body of Daga and begin to consider itself, and be considered by others, as but a degraded sub-branch of the Chuk. Daga or Purots are ordinarily supposed to be a sub-branch of Purots or Pashia. With the Puro of Hinnegash and Chikagash they are apparently allied, although the Hinnegash Puro are recorded as putting themselves forward as Tinea. But whether with Chukche from Orma, the Puro of the Mandi country have no greater affinity than were ever before is evidenced in occupation, and possibly in facial not only when dated as requires by some where the Singah Tinea and the Orma Pashia were. There is no hope for such requires within the district of Purots, where Pashia Daga (including Kaskoy-Daga) are separated from Daga and Singah Puro by a broad belt of country in which Chuk are the predominant native race.

MISCELLANEOUS CONTRIBUTIONS

I.—Sāmarakāśa Statues.

by BRINDAVAN C. BHATTACHARYA, M.A.

Mr. E. P. Jagnard has recently urged the mutilation of statues by his striking discovery of the Sāmarakāśa scenes in the Calcutta Museum. A scholar of such eminence as Mr. E. D. Bournigale, in the last number of the *Journal*, admitted that "Mr. Jagnard has really discovered the oldest known Indian statues, and has correctly identified them with two figures of the Sāmarakāśa dynasty of Northern India." There is, however, one point relating to this topic, which has seriously worried the critics of scholars and to which I draw their attention as furnishing a serious paradox.

Mr. E. D. Bournigale (p. 279, *ibid.*) has observed: "Before the identification of these two specimens, the statue of the Kushan Emperor of Kaniska I. was the oldest monumental in India" and "We do not know any other example of Parthian art and consequently we cannot make comparisons." I respectfully differ from him on this point in view of the existence of some known statues belonging to that Museum as an earlier period. The statue of the Hunian period already discovered and a colored *Arjuna* statue and the Tālak statue from Bhimgar, a female figure from Sāhā and the colored Parthian statue of Mathura.¹ The question of all these pieces of sculpture, in respect of style and design, presents a great similarity to the statue of the Sāmarakāśa Emperor in the Calcutta Museum. Of these sculptures of ancient date, I particularly note the Parthian statue as showing a close resemblance to the Sāmarakāśa statue. The statue was, long ago, described by General Cunningham in his *Archæological Survey Reports*, Vol. XX, pp. 46, 47, which I feel necessary to reproduce here:—

The statue is a colored standing figure of a man in a flowing robe, his legs bare, head to left and right hand on the chest.

¹ *J. A. S. B.*, N. S., vol. xv, pp. 333, 334.

² [It is evident that all statues under a general name—E. P. J.]

The left knee is slightly bent. Both arms are loose and the torso has been newly colonnaded by repeated rotations and movements with plant and foot which have left a very local and temporary control of the movement. The figure is curled forward to hold in a loose jerking position, which is caused by foot level inside, and toward the side and the other control the left. The whole body is leaning back and away from the side, the two hands are easily held they have been held to support the one body.

The statue is made of grey sandstone, and still retains many traces of having been highly polished. The figure is called "Saturnus" by the artist, and has been in the present position for an unknown length of time. At the same location at Fawcett are all the moulds and comparatively modern. Endeavour being broken off just before the middle, it is difficult to say what was the nature of the figure. Hall supposed that the statue was that of a Titian or a similar kind god, wearing a crown, even the type of helmet. The stone is very granular, and has nothing whatever in common with that of the three figures of the Indolite group period. There is a more polished in nature round the neck which is exemplified by the look with four different hands.

A comparison between the descriptions of this large and that of the *Belodonta* shows an also between their distributions at once discloses the following points of similarity. Even, in some cases, there were details never before observed in *Belodonta*.

(10) The height of the Duckhorn bridge is 7 feet; the height of the Poinsettia station is a little over 9 feet.

10. The distance was greater than in the second.

(8) The figure of Śaṅkaraśastrya, as well as the Buddhist statue, carrying a shaven or shavishka, over the right shoulder.¹

(H) All floor squares are divided in a four-floring pattern; the body, in each case, is divided "in a wavyboth (shen) both

[illegible]

¹² The response in *id.* to James Flannery, *Journal of Cultural Studies*, 32.1, was partial and ill-representative. For example, Flannery says I indicated James Flannery supports the idea of the Latin American as a postcolonial subject. Paragraphs are required as carrying (1) my (1) = 1, 2, 3, 4.

from the palm by means of a flat griddle tied to a hand by a strap."¹¹ The eyes of the figure have castings. The neck of these figures (there is no "upper garment" mentioned) and beneath it there is a vest, intended to be of diaphanous texture, as is evident by the lace in the waist and the treatment of the neck.¹²

(8) The arrangement has an architectural look, which shows great design on this point.

(9) The plaques of the cloth, the most satisfactory hints of the hands and the throat in the groups belonging to all these figures are designs of an extremely delicate type of right.

(10) The statues about a small pedestal in each group.

(11) The closely worked feet of the statues show how difficult.

(12) All these statues are made of grey verdigris of Haragyo bearing close traces of high polish.

From the above design comparisons, it should now clear that the Saigyōshi statue and the Parkham statue are completely identical in character. The inscription at the pedestal of the Parkham figure obviously leads us to suppose it is a little not later than the Saigyōshi. It may even be earlier in date as there is nothing to be said in objection. Unfortunately, however, it has been withheld by Mr. Japaneau so that the Saigyōshi statue rightly deserved the translation given to him. From the studies made with these old statues, the Parkham statue may as well have a claim to unequal antiquity. There seems to remain about a question between Munakata, H. D. Haragyo and E. P. Japaneau about the date of inscription on the statue and possibly also its age. The similarity of these statues with the Parkham statue, which also bears an inscription of no exact date, may help to solve this problem. For the present purpose it is enough for us to have shown the points which relate to iconography, without touching upon the other topics already in the hands of competent scholars.

¹¹ J. P. O. J. O. Vol. V, Part I, p. 82.

II—A Note on an Inscribed Cannon in the Peking Museum.

By J. H. BERNHARDT, B. A.

This cannon, bearing number 11 in the Peking Museum, Manuscript Catalogue, bears the following inscription. It has been purchased into the Museum by Foku Henshaw (Gansu), Tientsin at Peking (Hsingpore); to whom the Museum is also indebted for a number of inscriptions from the alleged site of the Mikado's University.

The inscription reads:—

بر هلال نایب لورال علی یق اعظم معبودی شریف و دولت و کفر و دین
سال ۱۰۲۶ هجری اول میر حسن خانی قسری ۱۰۲۶ هـ

Owing to the fact that portions of the inscription have been damaged, Henshaw found and translated only two stichs which appear may be translated as follows:—

* In the time of Nurek Nureddin Khan, under the supervision of Mohammed Ghazal Far Mulla (in) A. H. 1074. "

In the genealogy of Beglar Khan, as given in the existing histories, no mention is made of any Nurek by the name of Nureddin. At the same time the life of Nurek and the making of cannon evidently imply that he was of some consequence. I suggest that Nureddin Khan referred to here was the Beglar of Samarkand who is mentioned both by Ruyter-Selkirk and (probably following him by Bernier in his *History of Russia*). In the reign of the Emperor Aurangzeb, when he was engaged in fighting with the Marathas and during the Viceroyalty of Nurek Nureddin Khan, then occurred the rebellion of Gulab Singh, Sanyal of Kaimur. He was joined by Bahadur Khan, an Afghan, and the rebellion assumed a threatening aspect." On

leaving of this Mardak Khan, Pajdar of the Qashghar of Jamar, Haghi, Badkash and Shahrpar, who was very violent and had considerable business and who also held the dignity of Subahdar, marched out from Jamar in order to chastise and subdue the rebels."—(Hijaz-e-Sulais, p. 113, English Edition). Although he obtained the help of the Turanians Chiranzis, he could do nothing, "so he ultimately throwing away his weapons, withdrew to be considered it lucky to save his own life."—(Ibid.)

It seems to me that the Mardak Mardak referred to in the inscription is the above Pajdar. There is still a gap at Minamagar, (which does not possess any inscription, however,) where the Pajdar lost his place in the district of Jamar (Dangal). There is no reason to have been made in the same way. Both are of the same pattern—with three or four concentric layers of metal.

The date in the inscription is A.H. 1074 which corresponds to (approx. A. D. 1663). Kargil's rebellion took place in 1655, and it is quite likely that Mardak who was both rich and powerful was called by Aurangzeb Mardak.

It may be mentioned here that, according to Mir-i-Darabiz, Mardak Khan, even after his disgraceful defeat, was subsequently promoted by Aurangzeb to the post of Deputy Subahdar of Orissa.

It is unfortunate that Mr. Ungewitz cannot give us any idea about the locality where the mirror was originally found in India.

Agharias of Sambalpur : Tradition as to Their Origin.

By H. N. Sra, B.A.

Agharias [अगरीय] of Sambalpur are caste of cultivators who claim Rajput descent. Hiley, however, in his book "The Tribes and Castes of Bengal" describes Agharia as "one of the six subdivisions of the Lohar caste who manufacture and construct iron," while his description of "Agaria" or "Aghwar" is like with that of the Agharia of Sambalpur, for he writes: "Agaria, Aghwar, a cultivating sub-tribe in the Tribes and Castes of China, Nagpur. They claim to be the descendants of warriors. Khatrisa-hamirgads from the neighbourhood of Agwa who put off the armed thread when they added to a new country and took to holding the plough." But it has been observed on page 215, Census Fortunate Census Report, 1911, Vol. V, Part I "Classification is also sometimes caused by a similarity of name. In India are Agarias [अगरीय] (descended from warriors) and Agharias [अगरीय] (origin cultivators) + + + " and in the same Table (Table XIII) of the Census Report for that Province the strength of the Agharia and Agaria castes has been separately shown. The same title of the Bihar and Orissa Census Report, however, shows Agaria for Agharia only, the same, following Hiley, having been apparently used for the same caste in the Agharias of Sambalpur. In Sambalpur the Agharias inhabit the northern part of the district, particularly the mountains of the Sunderbans—the portion adjacent to Chhatisgarh State, which formerly belonged to Chota Nagpur and has since been transferred to Orissa, and also Jharkhand State, and there can be no doubt that the cultivating caste whom Hiley mentions as Agarias are the same people as those who call themselves Agharias in Sambalpur and have been given the

Epistle. The story of the landing had brought about their expulsion from, or abandonment of, their motherland in this. They were a race of sturdy warriors used to the habit of selecting their king in the fashion of woman's love, (choosing the prince of both the factions bidding them to the forehead). But now when there was a change of king—they cannot give any hint of the date of this incident—the new king ordered that they should leave his kingdom—Hail Land here. This order they refused to carry out. When the king saw that these stiff-necked people would not be persuaded to adopt the new form of selection with armed drums beating while paying respects to him, he devised a means to get them out of Hail Land. He had a story rapidly circulating soon (which on account of its nature was terrible) planted in a knighted man's mind whom first he overtook, even the door leading to the king's throne. The king then sent for those people. When the landing men of the caste came with their kinsmen and tried to pass through the door they had their kinsmen severed from their sides by the knights rapidly moving in. Frighted by this cruel treatment at the hand of their king, and aware they would not shrink from their supreme determination, the families of those people left the city of Agni for some distant land, where they might live unmolested and with leisure undisturbed. They came to Peri and offered their prayers to the god Jagannath at the famous temple there. It is said that the landing member of the party obtained a personal communication—by dream or otherwise—with the god and implored the god to protect him and his kinsmen brethren. The god placed before him two chartered emblems, one with a golden life and the other with a silver life and asked him to make his choice. The man chose the one with the golden life and it turned out to be a ploughman's wife "Pewhar". He said the god "You are fit now for agriculture, go, and sow your seed by tillage the soil you work and I shall see that you are not poor men." The party then turned back and made their last place of both your lands in the district of Shankar which they call this "Thangastra" (place of laying down their baggage).

de Khaterjan they had just moved there and say that they were changing their profession from fighting to agriculture and they had no handle the plough, they decided to throw away their sacred threads. But to keep up a remembrance of their origin, they retained the sacred threads of one family among them and called the members of that family "Dumtar" or "Dipat." They all agreed to support this family with their earnings. These Dipat are now the lords of the kingdom.



Obituary Notice.

Dr. Andrew Campbell, D.D.

It is with deep regret that we have to record the great loss our Church has suffered by the death of the Hon'ble Rev. Dr. Andrew Campbell, D.D., on the 21st July last. Born on 22nd Jan. 1822, in the year 1850, he came to India in 1856 in connection with the Social Mission of the Free Church of Scotland, and up till his death he worked amongst the Khasi in Chittagong. From 1874 to 1884 he was stationed as District in the Haverhill District, and in 1879 he received his headquarters in Fokkaido in the Shikoku District where he lived and worked for the rest of his life. Besides his arduous Missionary, Philanthropic and Educational work among the Khasis, he took an active interest in public affairs. In an Honorary Magistrate, and was Member of the Marikina District Board and of the Khasi and Jaintia Legislative Council he did excellent work. In recognition of his public services, Government was pleased to award him the Kribhild Medal in 1890 and he has no other honours.

Well known throughout the Province as a great philanthropist and missionary worker, he is generally known by his excellent Educational writings. In fact, his education and scholarly Sanskrit-English Dictionary has earned for him an European reputation, and he is recognized and greatly valued by all his friends as everything concerned with the Khasis. Besides his Sanskrit-English Dictionary "he published a valuable collection of Khasi Folklore in English. He also published several school books in the Khasi language with a view to promoting education amongst the Khasis,—and for a number of years edited a Journal in English called the *Eastern (Jyoti) News*. He was long engaged in the preparation of an elaborate

manuscript on the Bantala. Portions of the material collected by him for this purpose were embodied in a series of most interesting articles which appeared in this Journal. It is hoped that the remaining materials for the uncompleted manuscript will be found among his papers and duly edited and published. When published, the manuscript is expected to be the standard work on Bantala Ethnography.



**Proceedings of the Council Meeting of
Bihar and Orissa Research Society,
held on the 8th August 1919 at 4 p.m.
at the Society's Office.**

PARTICIPANTS

The Hon'ble Mr. H. Matheson, C.B., M.C., Vice-President,
in the Chair.

The Hon'ble Mr. J. G. Jourd'heux, C.B., M.C.

U. B. Panwar, Esq., M.A., F.F.S.

Mr. Subedar Bhai Chandra Das, M.A., B.L.

K. P. Jayaram, Esq., M.A., General Secretary.

Professor J. N. Santhal, M.A., Honorary Treasurer.

K. N. Dasgupta, Esq., M.A.

1.—The following gentlemen were elected as ordinary members
of the Society:—

1. Babu Missa Narain Saha, M.A., B.A., Vakil, High
Court, Patna.
2. Babu Anil Krishna Das, M.A., Vakil, High Court,
Patna.
3. Babu Hira Chandra Das, M.A., B.A., Public
Prosecutor, Monghyr.
4. Mahasvi Gopalchar Ramaswami Das, Esq., Deputy
Magistrate, Feroz.
5. K. P. Varma, Esq., Barrister-at-Law, Patna.
6. Babu N. D. Majumdar, Esq., 59 Broom Road,
Calcutta.
7. Babu Gopal Krishna, 83 Dalaghatra Main Road,
Calcutta.
8. Mr. K. G. Basu Chatterjee, M.A., B.A., Vakil, High
Court, Tiruchur.

9. John Overmyer Beth Dearing, University Lecturer,
337-1 Madison Street, Adelphi Street P. O.
Colombia.
10. Charles Ralph Walter Seligman, Knoll (Shelbourn),
11. John Nardella Mounty, M.A., M.C., University
Lecturer, Mysore.
12. J. Robinson, Esq., Deputy Director of Agriculture,
Puna.
13. Hilda Titchmarsh Wick Selig, Taiti, High Court,
Puna.
14. The Hon'ble Mr. E. B. Cull, Esquire-at-Law,
Puna.
15. Mr. Nardella Jno. Deputy Collector, Titchmarsh.
16. The Hon'ble Mr. F. A. Ebbels, Esq., Puna.
17. W. S. Hinchey Esq., Government House, Puna.
18. J. A. Green, Esq., Auckland.
19. E. W. White, Esq., M.A., Puna.
20. Hilda P. S. Hinchey, Puna.

11.—Purchase of books as per list given below was made.

List of books required to be published hereforward.

Resolved that a Book Committee be constituted consisting of the Vice-President, the General Secretary and the Treasurer, and the authority of purchasing books be delegated to them.

112.—The letter of the Registrar, Forest University, dated the 17th June, 1922, was received. (See Proceedings of the General Meeting.)

113.—Letter of Government No. 1992, dated the 26th June, 1922, granting a further sum of Rs. 500 for the Journal was thankfully received. The Council will consider in their next meeting the desirability of asking the Government of Madras to continue the subsidy from Rs. 2 to Rs. 10. The Honorary Treasurer to place on the table a statement showing the cost of publication of the Journal and receipts to cover that cost.

V.—Considered the proposal of the *Australopithecus* Diagrams, that the Society should add *Full Terms in Negro Script*. Resolved that a Sub-Committee consisting of the Vice-President, the General Secretary, and Mr. Dinkie be favored to advise on the subject and that the correspondence on the subject proceed from Mr. Huxton the President be directed through the members of the Council.

VI.—Considered applications of the *Canadian Entom. Museum*, Rev. Vigney, Montreal, and the Secretary, Gift Public Library, Montreal, to get the Journal free from the Society. Resolved that the application cannot be granted, as it would hamper a free distribution of the Journal.

VII.—Resolved that the Society's Journal be exchanged as requested by the Director, Field Museum of Natural History, Chicago, as per letter of the Director, dated the 10th June 1919 for the publications of the said Museum.

VIII.—Considered the proposal of the Secretary to appoint a Librarian who should also work as clerk of the Society. The Secretary suggested the name of Helen Kammehar Brown, who has passed the B.Sc. examination and has already worked as told in the Society's Office. Resolved that Helen Kammehar Brown be appointed on a salary of \$200—5—10, and that his starting pay should be \$100 in place of Helen Christie's job, resigned.

IX.—Permission was given to Mr. Hamilton to use the Works of the *Holothyrus* Society.

**Proceedings of a General Meeting
of the Bihar and Orissa Research
Society, held on the 8th August, 1918,
at 4 p. m. at the Society's Office.**

PRESENT.

The Hon'ble Mr. H. McPherson, Vice-President, in the Chair.

The Hon'ble Mr. J. G. Jennings, C.I.E., M.L.

G. R. Fowkes, Esq., M.A., B.L.S.

R. Sivas, Esq., M.A., B.L.S.

Rev. Mr. H. J. Dunn.

K. P. Sanyal, Esq., M.L., General Secretary.

Professor J. N. Sanyal, M.L., Honorary Treasurer.

Khan Bahadur Syed Ali Haider Khan

Mr. H. Pandey.

Mr. K. L. Prasad Sinha.

Mr. M. M. M. M. M. M.

Mr. M. M. M. M. M. M.

Mr. K. M. M. M. M.

Mr. M. M. M. M. M.

The following communications, received from the Registrar,
Patna University, which had already been circulated with
a letter, dated the 31st July 1918, as per register before,
were placed before the meeting :—

Letter of the 1st July, 1918.

From—K. P. Sanyal, Esq., General Secretary to the Bihar and
Orissa Research Society.

To—The Registrar of the Bihar and Orissa Research Society.

The Society has been given the right of electing a candidate
to represent them on the Council of the Patna University (vide
Proclamation No. 111).

Under the regulations framed in that behalf the nominations
should reach this office for election, four days before the date fixed

for election [with Enclosure C]. The date for election this year is the 15th of August next. The election will take place at a meeting to be held on that day at the Office of the Society, High Court Buildings, Pune, between the hours 4-8 p.m. and 4-12 p.m.

Enclosures —

A.—Copy of a letter, No. 4884-68, dated the 11th June, 1913 from the Registrar of the Pune University to the Secretary, Bharat and Orissa Research Society.

B.—Copy of a communication numbered 1385, dated the 10th June 1913, from the Private Secretary to His Honor the Lieutenant-Governor to the Vice-Chancellor, Pune University.

C.—Copy of a communication numbered 736E, dated the 24th June, 1913, from the Additional Under-Secretary to the Government to the Vice-Chancellor, Pune University.

D.—Letter No. 2114-2203, dated the 23d July 1913, from the Registrar, Pune University, to the Secretary, Bharat and Orissa Research Society, Pune.

A.

Pune University. In 4884-68. Recd. the Pune, 11th June, 1913.

From—B. B. W. Esq. & Co. Secretaries, Pune University.

To—The Secretary, Bharat and Orissa Research Society, Pune.

I have the honour to acknowledge the receipt of two letters from Government on the subject of election of Fellows by Association at Public Bodies. From these letters you will see that your Association does not number. You will see from the letter which was enclosed in letter No. 736E, dated the 24th June 1913, that no person shall be qualified to vote or to be elected or any standing order to be a member of the Association or Public Body and therefore be registered before 30th June in the year of election. Consequently only those members of your Association whose names are registered before 30th June of this year are eligible to vote at the election.

B. The election this year will take place on 15th August. I am therefore to request you to intimate this date to all qualified members together with a notice that a meeting will take place on 15th August for the election. It would be as well to send each member a copy of the notice. If you wish for any further information on this subject I shall be obliged if you will be in good time with me at once.

II.

Re. 1887, dated the 15th June 1933.

From—The Deputy Secretary to the Council the Government of Madras and Orissa.

To—The Vice-Chancellor, Panna University.

In reply to your letter No. 113-277, dated the 15th January 1933, I am directed to say that His Honour the Governor is pleased to sanction, under section 7(1) (i) (2) of the Panna University Act, the Associateship or Public Bodies named below in the Ordinary Tables of the Senate of the University:—

Associations or Public Bodies	No. of Fellows to be elected.
Madras State Forests Society, &c.	— 1

III.

Re. 1888, dated the 4th June 1933.

From—R. E. BARNAL, Deputy Secy. (Education) Under-Secretary to the Government Madras and Orissa Education Branch.

To—The Vice-Chancellor, Panna University.

In reply to your letter No. 5583, dated the 14th April 1933, I am directed to request the Local Government are pleased to sanction under section 14(2) of the Panna University Act the following addressees to the University Regulations:—

CHAPTER XIII-B.

Division of Fellows by Associateship or Public Bodies.

The following procedure shall be adopted in the election of the Ordinary Fellows by Associateship or Public Bodies under section 1(4) (i) (2) of the Panna University Act:—

"(1) Once in every year, or such time as the Chancellor may appoint in this behalf, there shall, if necessary,

no election to fill any vacancy among the Ordinary Fellows is to be elected by Association or Public Body.

- (3) No person shall be qualified to vote or be returned at any election held under Regulations 1, unless he be a member of the Association or Public Body concerned, and his name be registered in a register before 15th January the year of election.
- (4) Information of the date fixed for election shall be sent by the Registrar to the Secretary of the Association or Public Body at least thirty days before the election and the Secretary shall be bound to send to all qualified members forthwith together with a notice that a meeting shall take place on the said date fixed for election. Each member of the Association or Public Body shall be entitled to propose the name of one person for appointment as a Fellow. Such proposals must reach the Secretary fourteen clear days before the election. The election shall take place at the meeting.
- (5) Each candidate shall have only one vote for each vacancy which is to be filled up, and may give only one vote to any one candidate.
- (6) There may be such a limited number of votes shall be (allowed) elected. In the event of there being any tie between two or more candidates contesting for the election, the tie shall be decided by drawing lots.
- (7) If, upon the election of an Ordinary Fellow by an Association or Public Body, objection is taken that the election has not been held in accordance with the Regulations framed for the purpose, within fifteen clear days after the election, such objection shall qualify the grounds upon which the

MEMBERSHIP

L. E. F. Japaneal, Esq. — Professor Japaneal, Bal Bahadur B. C. Roy, B. Singh, Esq., R. Shaw, Esq., The Hon'ble Mr. J. Jandaga, Mr. H. Pandey, Balu Koshi Mita, and Pandit Harna Nath Mita.

The names of Balu Koshi Mita, Mr. H. Pandey and Dr. Harn Chand had been sent in by Dr. Gangadhar Das, Balu Kishorpati Singh and Balu Harnab Chandra Singh, respectively. In each case the gentlemen proposed had not appeared at the conclusion.

Letters from Balu Koshi Mita, Mr. Pandey and Dr. Harn Chand desiring to stand for election were read by the President.

Mr. L. E. Japaneal was unanimously elected as the Society's representative to the Senate of the Patna University.

LIST OF ZOES PURCHASED AND QUANTITIES RECEIVED DURING THE MONTH OF MARCH TO JULY, 1918

Date of receipt	Quantity received	Name of dealer	Number of specimens				Remarks
			1	2	3	4	
March 10/18	—	—	—	—	—	—	—
March 11/18	—	—	—	—	—	—	—
March 12/18	—	—	—	—	—	—	—
March 13/18	—	—	—	—	—	—	—
March 14/18	—	—	—	—	—	—	—
March 15/18	—	—	—	—	—	—	—
March 16/18	—	—	—	—	—	—	—
March 17/18	—	—	—	—	—	—	—
March 18/18	—	—	—	—	—	—	—
March 19/18	—	—	—	—	—	—	—
March 20/18	—	—	—	—	—	—	—
March 21/18	—	—	—	—	—	—	—
March 22/18	—	—	—	—	—	—	—
March 23/18	—	—	—	—	—	—	—
March 24/18	—	—	—	—	—	—	—
March 25/18	—	—	—	—	—	—	—
March 26/18	—	—	—	—	—	—	—
March 27/18	—	—	—	—	—	—	—
March 28/18	—	—	—	—	—	—	—
March 29/18	—	—	—	—	—	—	—
March 30/18	—	—	—	—	—	—	—
March 31/18	—	—	—	—	—	—	—

Index of survey	Date of survey	Number of manned parabolas	Number of flights	Number of manned parabolas			Remarks
				1	2	3	
1944							
1	1944	1	1	1	1	1	1
2	1944	1	1	1	1	1	1
3	1944	1	1	1	1	1	1
4	1944	1	1	1	1	1	1
5	1944	1	1	1	1	1	1
6	1944	1	1	1	1	1	1
7	1944	1	1	1	1	1	1
8	1944	1	1	1	1	1	1
9	1944	1	1	1	1	1	1
10	1944	1	1	1	1	1	1
11	1944	1	1	1	1	1	1
12	1944	1	1	1	1	1	1
13	1944	1	1	1	1	1	1
14	1944	1	1	1	1	1	1
15	1944	1	1	1	1	1	1
16	1944	1	1	1	1	1	1
17	1944	1	1	1	1	1	1
18	1944	1	1	1	1	1	1
19	1944	1	1	1	1	1	1
20	1944	1	1	1	1	1	1
21	1944	1	1	1	1	1	1
22	1944	1	1	1	1	1	1
23	1944	1	1	1	1	1	1
24	1944	1	1	1	1	1	1
25	1944	1	1	1	1	1	1
26	1944	1	1	1	1	1	1
27	1944	1	1	1	1	1	1
28	1944	1	1	1	1	1	1
29	1944	1	1	1	1	1	1
30	1944	1	1	1	1	1	1
31	1944	1	1	1	1	1	1
32	1944	1	1	1	1	1	1
33	1944	1	1	1	1	1	1
34	1944	1	1	1	1	1	1
35	1944	1	1	1	1	1	1
36	1944	1	1	1	1	1	1
37	1944	1	1	1	1	1	1
38	1944	1	1	1	1	1	1
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40	1944	1	1	1	1	1	1
41	1944	1	1	1	1	1	1
42	1944	1	1	1	1	1	1
43	1944	1	1	1	1	1	1
44	1944	1	1	1	1	1	1
45	1944	1	1	1	1	1	1
46	1944	1	1	1	1	1	1
47	1944	1	1	1	1	1	1
48	1944	1	1	1	1	1	1
49	1944	1	1	1	1	1	1
50	1944	1	1	1	1	1	1
51	1944	1	1	1	1	1	1
52	1944	1	1	1	1	1	1
53	1944	1	1	1	1	1	1
54	1944	1	1	1	1	1	1
55	1944	1	1	1	1	1	1
56	1944	1	1	1	1	1	1
57	1944	1	1	1	1	1	1
58	1944	1	1	1	1	1	1
59	1944	1	1	1	1	1	1
60	1944	1	1	1	1	1	1
61	1944	1	1	1	1	1	1
62	1944	1	1	1	1	1	1
63	1944	1	1	1	1	1	1
64	1944	1	1	1	1	1	1
65	1944	1	1	1	1	1	1
66	1944	1	1	1	1	1	1
67	1944	1	1	1	1	1	1
68	1944	1	1	1	1	1	1
69	1944	1	1	1	1	1	1
70	1944	1	1	1	1	1	1
71	1944	1	1	1	1	1	1
72	1944	1	1	1	1	1	1
73	1944	1	1	1	1	1	1
74	1944	1	1	1	1	1	1
75	1944	1	1	1	1	1	1
76	1944	1	1	1	1	1	1
77	1944	1	1	1	1	1	1
78	1944	1	1	1	1	1	1
79	1944	1	1	1	1	1	1
80	1944	1	1	1	1	1	1
81	1944	1	1	1	1	1	1
82	1944	1	1	1	1	1	1
83	1944	1	1	1	1	1	1
84	1944	1	1	1	1	1	1
85	1944	1	1	1	1	1	1
86	1944	1	1	1	1	1	1
87	1944	1	1	1	1	1	1
88	1944	1	1	1	1	1	1
89	1944	1	1	1	1	1	1
90	1944	1	1	1	1	1	1
91	1944	1	1	1	1	1	1
92	1944	1	1	1	1	1	1
93	1944	1	1	1	1	1	1
94	1944	1	1	1	1	1	1
95	1944	1	1	1	1	1	1
96	1944	1	1	1	1	1	1
97	1944	1	1	1	1	1	1
98	1944	1	1	1	1	1	1
99	1944	1	1	1	1	1	1
100	1944	1	1	1	1	1	1

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Date of receipt.	Biology number.	Name of Reptile.	Sex.	Provenance of origin.	Remarks.
March 1898	101	Agkistrodon contortrix	♂	Specimens from Louisiana de Geo.	Dism.
April 1898	102	Agkistrodon contortrix	♂	Specimens from Louisiana de Geo.	Dism.
April 1898	103	Agkistrodon contortrix	♂	Specimens from Louisiana de Geo.	Dism.
April 1898	104	Agkistrodon contortrix	♂	Specimens from Louisiana de Geo.	Dism.
April 1898	105	Agkistrodon contortrix	♂	Specimens from Louisiana de Geo.	Dism.
April 1898	106	Agkistrodon contortrix	♂	Specimens from Louisiana de Geo.	Dism.
April 1898	107	Agkistrodon contortrix	♂	Specimens from Louisiana de Geo.	Dism.
April 1898	108	Agkistrodon contortrix	♂	Specimens from Louisiana de Geo.	Dism.
April 1898	109	Agkistrodon contortrix	♂	Specimens from Louisiana de Geo.	Dism.
April 1898	110	Agkistrodon contortrix	♂	Specimens from Louisiana de Geo.	Dism.

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Date of receipt	Quantity received (per cwt.)	Name of donor	Number of copies received	Remarks
1	2	3	4	5
July 1890	10	H. J. Prentiss, of the University of Pennsylvania	1	100 copies of the 1st edition
1891	10	The Union Trust Co.	1	100 copies
1892	10	The Union Trust Co.	1	100 copies
1893	10	The Union Trust Co.	1	100 copies
1894	10	The Union Trust Co.	1	100 copies
1895	10	The Union Trust Co.	1	100 copies
1896	10	The Union Trust Co.	1	100 copies
1897	10	The Union Trust Co.	1	100 copies
1898	10	The Union Trust Co.	1	100 copies
1899	10	The Union Trust Co.	1	100 copies

U.S. No.	Locality	Alt.	Occurrence	Remarks	Specimens	Notes
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960	961	962	963	964	965	966	967	968	969
970	971	972	973	974	975	976	977	978	979
980	981	982	983	984	985	986	987	988	989
990	991	992	993	994	995	996	997	998	999

Title of Catalogue	How they are arranged	Names of Books	Number of copies in each lot	Remarks
2	3	4	5	6
LIST BY DATE				
—	112	Wild and	—	Various Standard Books.
20 Nov	113	The Elements of Geometry	—	
20 Nov	114	The Elements of Geometry, Pt. II	—	
20 Nov	115	The Elements of Geometry	—	
20 Nov	116	The Elements of Geometry, Pt. III	—	
20 Nov	117	The Elements of Geometry, Pt. IV	—	
20 Nov	118	The Elements of Geometry, Pt. V	—	
20 Nov	119	The Elements of Geometry, Pt. VI	—	
20 Nov	120	The Elements of Geometry, Pt. VII	—	
20 Nov	121	The Elements of Geometry, Pt. VIII	—	
20 Nov	122	The Elements of Geometry, Pt. IX	—	
20 Nov	123	The Elements of Geometry, Pt. X	—	
20 Nov	124	The Elements of Geometry, Pt. XI	—	
20 Nov	125	The Elements of Geometry, Pt. XII	—	
20 Nov	126	The Elements of Geometry, Pt. XIII	—	
20 Nov	127	The Elements of Geometry, Pt. XIV	—	
20 Nov	128	The Elements of Geometry, Pt. XV	—	

Page	Year	Editor	Title	Author	Year	Editor	Title
144	1970	1	Mathematics	—	1	1970	Mathematics
145	1971	2	Engineering	—	2	1971	Engineering
146	1972	3	Science and Technology	—	3	1972	Science and Technology
147	1973	4	Mathematics	—	4	1973	Mathematics
148	1974	5	Engineering	—	5	1974	Engineering
149	1975	6	Science and Technology	—	6	1975	Science and Technology
150	1976	7	Mathematics	—	7	1976	Mathematics
151	1977	8	Engineering	—	8	1977	Engineering
152	1978	9	Science and Technology	—	9	1978	Science and Technology
153	1979	10	Mathematics	—	10	1979	Mathematics
154	1980	11	Engineering	—	11	1980	Engineering
155	1981	12	Science and Technology	—	12	1981	Science and Technology
156	1982	13	Mathematics	—	13	1982	Mathematics
157	1983	14	Engineering	—	14	1983	Engineering
158	1984	15	Science and Technology	—	15	1984	Science and Technology
159	1985	16	Mathematics	—	16	1985	Mathematics
160	1986	17	Engineering	—	17	1986	Engineering
161	1987	18	Science and Technology	—	18	1987	Science and Technology
162	1988	19	Mathematics	—	19	1988	Mathematics
163	1989	20	Engineering	—	20	1989	Engineering
164	1990	21	Science and Technology	—	21	1990	Science and Technology
165	1991	22	Mathematics	—	22	1991	Mathematics
166	1992	23	Engineering	—	23	1992	Engineering
167	1993	24	Science and Technology	—	24	1993	Science and Technology
168	1994	25	Mathematics	—	25	1994	Mathematics
169	1995	26	Engineering	—	26	1995	Engineering
170	1996	27	Science and Technology	—	27	1996	Science and Technology
171	1997	28	Mathematics	—	28	1997	Mathematics
172	1998	29	Engineering	—	29	1998	Engineering
173	1999	30	Science and Technology	—	30	1999	Science and Technology
174	2000	31	Mathematics	—	31	2000	Mathematics
175	2001	32	Engineering	—	32	2001	Engineering
176	2002	33	Science and Technology	—	33	2002	Science and Technology
177	2003	34	Mathematics	—	34	2003	Mathematics
178	2004	35	Engineering	—	35	2004	Engineering
179	2005	36	Science and Technology	—	36	2005	Science and Technology
180	2006	37	Mathematics	—	37	2006	Mathematics
181	2007	38	Engineering	—	38	2007	Engineering
182	2008	39	Science and Technology	—	39	2008	Science and Technology
183	2009	40	Mathematics	—	40	2009	Mathematics
184	2010	41	Engineering	—	41	2010	Engineering
185	2011	42	Science and Technology	—	42	2011	Science and Technology
186	2012	43	Mathematics	—	43	2012	Mathematics
187	2013	44	Engineering	—	44	2013	Engineering
188	2014	45	Science and Technology	—	45	2014	Science and Technology
189	2015	46	Mathematics	—	46	2015	Mathematics
190	2016	47	Engineering	—	47	2016	Engineering
191	2017	48	Science and Technology	—	48	2017	Science and Technology
192	2018	49	Mathematics	—	49	2018	Mathematics
193	2019	50	Engineering	—	50	2019	Engineering
194	2020	51	Science and Technology	—	51	2020	Science and Technology
195	2021	52	Mathematics	—	52	2021	Mathematics
196	2022	53	Engineering	—	53	2022	Engineering
197	2023	54	Science and Technology	—	54	2023	Science and Technology
198	2024	55	Mathematics	—	55	2024	Mathematics
199	2025	56	Engineering	—	56	2025	Engineering
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202	2028	59	Engineering	—	59	2028	Engineering
203	2029	60	Science and Technology	—	60	2029	Science and Technology
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207	2033	64	Mathematics	—	64	2033	Mathematics
208	2034	65	Engineering	—	65	2034	Engineering
209	2035	66	Science and Technology	—	66	2035	Science and Technology
210	2036	67	Mathematics	—	67	2036	Mathematics
211	2037	68	Engineering	—	68	2037	Engineering
212	2038	69	Science and Technology	—	69	2038	Science and Technology
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214	2040	71	Engineering	—	71	2040	Engineering
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216	2042	73	Mathematics	—	73	2042	Mathematics
217	2043	74	Engineering	—	74	2043	Engineering
218	2044	75	Science and Technology	—	75	2044	Science and Technology
219	2045	76	Mathematics	—	76	2045	Mathematics
220	2046	77	Engineering	—	77	2046	Engineering
221	2047	78	Science and Technology	—	78	2047	Science and Technology
222	2048	79	Mathematics	—	79	2048	Mathematics
223	2049	80	Engineering	—	80	2049	Engineering
224	2050	81	Science and Technology	—	81	2050	Science and Technology
225	2051	82	Mathematics	—	82	2051	Mathematics
226	2052	83	Engineering	—	83	2052	Engineering
227	2053	84	Science and Technology	—	84	2053	Science and Technology
228	2054	85	Mathematics	—	85	2054	Mathematics
229	2055	86	Engineering	—	86	2055	Engineering
230	2056	87	Science and Technology	—	87	2056	Science and Technology
231	2057	88	Mathematics	—	88	2057	Mathematics
232	2058	89	Engineering	—	89	2058	Engineering
233	2059	90	Science and Technology	—	90	2059	Science and Technology
234	2060	91	Mathematics	—	91	2060	Mathematics
235	2061	92	Engineering	—	92	2061	Engineering
236	2062	93	Science and Technology	—	93	2062	Science and Technology
237	2063	94	Mathematics	—	94	2063	Mathematics
238	2064	95	Engineering	—	95	2064	Engineering
239	2065	96	Science and Technology	—	96	2065	Science and Technology
240	2066	97	Mathematics	—	97	2066	Mathematics
241	2067	98	Engineering	—	98	2067	Engineering
242	2068	99	Science and Technology	—	99	2068	Science and Technology
243	2069	100	Mathematics	—	100	2069	Mathematics

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Year	Country	Population (millions)	Urban Population (millions)	Urban %	Population Growth (1950-1970)	Urban Growth (1950-1970)
1950	India	360	100	28	1.2	0.4
1955	India	370	110	30	1.3	0.5
1960	India	380	120	32	1.4	0.6
1965	India	390	130	33	1.5	0.7
1970	India	400	140	35	1.6	0.8
1950	China	600	100	17	0.8	0.2
1955	China	610	110	18	0.9	0.3
1960	China	620	120	19	1.0	0.4
1965	China	630	130	21	1.1	0.5
1970	China	640	140	22	1.2	0.6
1950	Japan	90	50	56	1.8	0.8
1955	Japan	95	55	58	1.9	0.9
1960	Japan	100	60	60	2.0	1.0
1965	Japan	105	65	62	2.1	1.1
1970	Japan	110	70	64	2.2	1.2
1950	USA	150	100	67	1.5	0.5
1955	USA	155	105	68	1.6	0.6
1960	USA	160	110	69	1.7	0.7
1965	USA	165	115	70	1.8	0.8
1970	USA	170	120	71	1.9	0.9

Title of sample	Number of pages included	Name of Author	Number of copies received	Date
1	2	3	4	5
1. John Doe	100	1. John Doe	1	1999
2. Jane Smith	50	2. Jane Smith	1	1998
3. Bob Johnson	75	3. Bob Johnson	1	1997
4. Alice Brown	80	4. Alice Brown	1	1996
5. Peter White	60	5. Peter White	1	1995
6. Mary Green	90	6. Mary Green	1	1994
7. David Black	40	7. David Black	1	1993
8. Susan Gray	30	8. Susan Gray	1	1992
9. James Lee	20	9. James Lee	1	1991
10. Emily King	10	10. Emily King	1	1990

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Order of receipt.	Number of volumes.	Source of books.	Number of pages received.	Remarks.
1	2	1	1	1
114. Royal (1844-45)	10	Journal of the Royal Asiatic Society 1844, 1845, 1846.	1	Presented by the Society.
115. 1846	10	Journal of the Royal Asiatic Society 1846, 1847, 1848, 1849.	1	Presented by the Society.
116. 1848-49	10	Journal of the Royal Asiatic Society 1848, 1849, 1850.	1	Presented by the Society.
117. 1849	10	Journal of the Royal Asiatic Society 1849, 1850, 1851.	1	Presented by the Society.
118. 1850	10	Journal of the Royal Asiatic Society 1850, 1851, 1852.	1	Presented by the Society.
119. 1851	10	Journal of the Royal Asiatic Society 1851, 1852, 1853.	1	Presented by the Society.
120. 1852	10	Journal of the Royal Asiatic Society 1852, 1853, 1854.	1	Presented by the Society.
121. 1853	10	Journal of the Royal Asiatic Society 1853, 1854, 1855.	1	Presented by the Society.
122. 1854	10	Journal of the Royal Asiatic Society 1854, 1855, 1856.	1	Presented by the Society.
123. 1855	10	Journal of the Royal Asiatic Society 1855, 1856, 1857.	1	Presented by the Society.
124. 1856	10	Journal of the Royal Asiatic Society 1856, 1857, 1858.	1	Presented by the Society.

Form	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	780	781	782	783	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798	799	800	801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818	819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838	839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858	859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878	879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898	899	900	901	902	903	904	905	906	907	908	909	910	911	912	913	914	915	916	917	918	919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938	939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958	959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978	979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998	999	1000	1001	1002	1003	1004	1005	1006	1007	1008	1009	1010	1011	1012	1013	1014	1015	1016	1017	1018	1019	1020	1021	1022	1023	1024	1025	1026	1027	1028	1029	1030	1031	1032	1033	1034	1035	1036	1037	1038	1039	1040	1041	1042	1043	1044	1045	1046	1047	1048	1049	1050	1051	1052	1053	1054	1055	1056	1057	1058	1059	1060	1061	1062	1063	1064	1065	1066	1067	1068	1069	1070	1071	1072	1073	1074	1075	1076	1077	1078	1079	1080	1081	1082	1083	1084	1085	1086	1087	1088	1089	1090	1091	1092	1093	1094	1095	1096	1097	1098	1099	1100	1101	1102	1103	1104	1105	1106	1107	1108	1109	1110	1111	1112	1113	1114	1115	1116	1117	1118	1119	1120	1121	1122	1123	1124	1125	1126	1127	1128	1129	1130	1131	1132	1133	1134	1135	1136	1137	1138	1139	1140	1141	1142	1143	1144	1145	1146	1147	1148	1149	1150	1151	1152	1153	1154	1155	1156	1157	1158	1159	1160	1161	1162	1163	1164	1165	1166	1167	1168	1169	1170	1171	1172	1173	1174	1175	1176	1177	1178	1179	1180	1181	1182	1183	1184	1185	1186	1187	1188	1189	1190	1191	1192	1193	1194	1195	1196	1197	1198	1199	1200	1201	1202	1203	1204	1205	1206	1207	1208	1209	1210	1211	1212	1213	1214	1215	1216	1217	1218	1219	1220	12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1197	10	1197	10	1197
1198	10	1198	10	1198
1199	10	1199	10	1199
1200	10	1200	10	1200

Page of sample	Number of copies of manuscript	Number of Books	Classification number	Remarks
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10
11	11	11	11	11
12	12	12	12	12

27	Hyman, Elizabeth. Volume 3, Part, 1-11.	1
28	Jordan, Ed. publs. Volume 11, Part. 1-11.	1
29	Palmer, R. Volume 1, 1-11.	1
30	Palmer, R. Volume 1, 1-11.	1
31	Palmer, R. Volume 1, 1-11.	1
32	Palmer, R. Volume 1, 1-11.	1
33	Palmer, R. Volume 1, 1-11.	1
34	Palmer, R. Volume 1, 1-11.	1
35	Palmer, R. Volume 1, 1-11.	1
36	Palmer, R. Volume 1, 1-11.	1
37	Palmer, R. Volume 1, 1-11.	1
38	Palmer, R. Volume 1, 1-11.	1
39	Palmer, R. Volume 1, 1-11.	1
40	Palmer, R. Volume 1, 1-11.	1
41	Palmer, R. Volume 1, 1-11.	1
42	Palmer, R. Volume 1, 1-11.	1
43	Palmer, R. Volume 1, 1-11.	1
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45	Palmer, R. Volume 1, 1-11.	1
46	Palmer, R. Volume 1, 1-11.	1
47	Palmer, R. Volume 1, 1-11.	1
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49	Palmer, R. Volume 1, 1-11.	1
50	Palmer, R. Volume 1, 1-11.	1
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68	Palmer, R. Volume 1, 1-11.	1
69	Palmer, R. Volume 1, 1-11.	1
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72	Palmer, R. Volume 1, 1-11.	1
73	Palmer, R. Volume 1, 1-11.	1
74	Palmer, R. Volume 1, 1-11.	1
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76	Palmer, R. Volume 1, 1-11.	1
77	Palmer, R. Volume 1, 1-11.	1
78	Palmer, R. Volume 1, 1-11.	1
79	Palmer, R. Volume 1, 1-11.	1
80	Palmer, R. Volume 1, 1-11.	1
81	Palmer, R. Volume 1, 1-11.	1
82	Palmer, R. Volume 1, 1-11.	1
83	Palmer, R. Volume 1, 1-11.	1
84	Palmer, R. Volume 1, 1-11.	1
85	Palmer, R. Volume 1, 1-11.	1
86	Palmer, R. Volume 1, 1-11.	1
87	Palmer, R. Volume 1, 1-11.	1
88	Palmer, R. Volume 1, 1-11.	1
89	Palmer, R. Volume 1, 1-11.	1
90	Palmer, R. Volume 1, 1-11.	1
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93	Palmer, R. Volume 1, 1-11.	1
94	Palmer, R. Volume 1, 1-11.	1
95	Palmer, R. Volume 1, 1-11.	1
96	Palmer, R. Volume 1, 1-11.	1
97	Palmer, R. Volume 1, 1-11.	1
98	Palmer, R. Volume 1, 1-11.	1
99	Palmer, R. Volume 1, 1-11.	1
100	Palmer, R. Volume 1, 1-11.	1

Index of subjects	Mortality and morbidity	General History	Age of onset of disease	Duration
1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25
26	27	28	29	30
31	32	33	34	35
36	37	38	39	40
41	42	43	44	45
46	47	48	49	50
51	52	53	54	55
56	57	58	59	60

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Vol. VI.]

[PART IV.]

LEADING ARTICLES

I—Secret Messages and Symbols Used in India.

By W. Crooke, C.I.E., Hon. D.Sc., F.R.S.

Anthropologists in India have hitherto devoted little attention to the methods of secret communication of messages and information and of signalling in various parts of the country. The question has been investigated with interesting results by some American anthropologists,¹ and we have some information on the subject from Perrie.² It is notorious that in India important news is often spread in the bazaars in advance of the information supplied from official sources. Much of this news is doubtless spread by wandering Pujas and other travelling great highways like the Grand Trunk Road or the railways. But many other means of secret signalling are in use of which the myths are obscure. For instance, an interesting explanation seems to have been given of the "bee-chasing" which was noticed in northern India in recent times. This paper aims only at collecting some examples from widely

¹ D. Bailey, *Sign Language among the South American Indians*, Smithsonian Institution Bureau of American Ethnology, Vol. I. *Bureau of American Ethnology*, 2, 1895.

² *Journal of the Asiatic Society*, August, 1894.

and South American information is sent in religious and customary by two boys carrying little sticks in their hands.¹¹ But these do not seem to be involved in any way, and they may be slanted with the use of sticks and leaves which is common among the hill and forest tribes.

In 1898 the Dances of Vineyardia were round as a signal of revolt a branch of the jack tree, which was fortunately for damaged by the police.¹² During the Social Revolution of 1934 the aff (Silvera relatives) branch, the national emblem always, was stimulated, like the boy cross, in their villages; and signs of paper, supposed to belong to some sacred book, were sent round in the same way; a notice of a similar kind announced that the door of the temple of Jagannath had been closed, and that a bull with snakes hissing all over him would go thence: "Keep your streets well closed and close them to any man pass through your village without obstruction. Send him on to the next four villages, or you will be visited with disease and die within a year."¹³ Among the Khasi, an adopted tribe in the Central Province, a twig of the *af* (*Melia azadirachta*) greatly valued because it is the tree sacred to the Hindu goddess, or that of the genus, is stimulated as a notice to attend for caste conference.¹⁴ The Orissa used to reserve the *af* to attend the annual festival by sending round twigs of the *af* tree or of other trees; but this is now fallen into disuse, and the summons is circulated by beat of drum, but for this the phrase "circulating the twig" is still employed.¹⁵ Among the same tribe, when a claim for divorce is made, the president of the council sends a *af* leaf to the party desiring separation, who takes it in half as a sign of dissolution of the marriage.¹⁶

¹¹ *Stanley*, II, 228.

¹² *Pl. India, Native Botany of Vineyardia*, 1907, p. 204.

¹³ *R. E. Bailey*, *Indo-Thai Story of an Indian Prince*, 1911, p. 212, *Indo-Thai Story of an Indian Prince*, 1911, p. 212.

¹⁴ *India, Khasi*, 1911, p. 217.

¹⁵ *Indo-Thai Story of an Indian Prince*, 1911, p. 212.

¹⁶ *Indo-Thai*, 1911.

the same way, knotted strings are often used as a record. At Swedish marriages a knotted string which shows the interval between the betrothal and the wedding is kept as a memento.¹⁸ We may compare with this the silvered or knotted Winkash word of the Mandanians which marks the age of a child.¹⁹ Calicut Tuls tells how the Chinese conductors of a caravan carried every stage of the journey by tying a knot in the end of his gashu.²⁰

At the beginning of the Meitry in 1857 when an epidemic was circulated in parts of northern India, and in the Punjab, north and in eastern Gujarat a peculiar dog was passed from village to village. Sir J. Campbell suggested that the name was another embodying the spirit of the fierce golden Bull, and that any one tasting the food was then identified as communion with the deity and his worshippers. In a similar way he identified the dog with the attendant on Khandoba, the Maratha wind god, or a crystalline man. He gives some evidence in support of this theory from the statements of witnesses during the trial which followed the outbreak, but this does not carry full conviction.²¹ It may be noted that in 1875 the *Karya* of the Federal district was roused by village games about twenty (male and female) that they should be circulated through the country. It was said that the deities golden was selecting his victims in the village British north, and that these villages had sent the female as offerings; they were to be passed as far as possible before being sacrificed in the hope that the goddess would follow them and leave the district.²² This seems to be a case of the supernatural familiar to students of folk-lore.²³

¹⁸ *Indian, RMP.*

¹⁹ *See* Paul, *Handbook of Indian Folklore*, from *Manuscript*, 1, 107-108; *See* also *Journal of the American Ethnological Society*, 32, 1902, p. 112; *North Indian Folklore and Customs*, 11, 108; *See* *Journal of the American Ethnological Society*, 32, 1902, p. 112.

²⁰ *Journal of the American Ethnological Society*, 32, 1902, p. 112.

²¹ *See* J. E. Campbell, *Report on the Epidemic of Cholera in the Punjab*, 1857, p. 112; *Journal of the American Ethnological Society*, 32, 1902, p. 112.

²² *Journal of the American Ethnological Society*, 32, 1902, p. 112.

²³ *See* *Journal of the American Ethnological Society*, 32, 1902, p. 112; *Journal of the American Ethnological Society*, 32, 1902, p. 112.

In 1818, just after the English war, a sudden agitation was caused by a number of *acropas*, sometimes accompanied by small gangs of ruffian soldiers, being passed from village to village, from Jaipur in the north to the Deccan in the south, from Gujarat to Manipal. The village *Petels* or headmen passed them on to others as would a man descended on all who requested or stopped them for a moment. In spite of careful inquiry, the passing of these symbols, which lasted for a month, remained a mystery. Some thought it to be a sign of the complete subjugation of British power; others said that a holy *Yethmay* (a Jaipur) had started it to inaugurate the birth of a new; others that it was done in the interest of history and *Pandya*. Sir John Malcolm, in accordance with a common current in southern India, had those which were brought to him broken and distributed at the discretion of a *king* of a town which he was then building.¹⁷

The use of signs as marks of certain castes and tribes, or as personal marks, is not uncommon. The use of the *divorahs* or tribal marks, in inscriptions and coins, or as devices on banners, was common in modern India and elsewhere during the medieval period.¹⁸ In the United Provinces the sign known as the *Mingis* is a representation of the hands used in initiating initiates; the *Matis* mark the sign of the dagger handle (the) signifying, as did, or does, the chief of *Salvages*, the leading note of *Navar*; the *Thajins* use the horn as a sign and as a cattle brand.¹⁹ Caste in the Vedic age were marked on the ear and elsewhere as a mark of the tribe or family to which they belonged, or as a magical device to secure fertility.²⁰ At the present day in the United Provinces and elsewhere marks are branded in various ways, the most common being the trifling of *Shirs* on the back of the so-called "*Brakman*" caste. It might be worth while making inquiries into the meaning of other marks of a similar kind. We may compare the tribal

¹⁷ H. L. S. *Journal*, *Journal of Oriental Studies*, Vol. 10, p. 1171.

¹⁸ *Journal of Oriental Studies*, Vol. 10, p. 1171.

¹⁹ *Journal*, p. 1171, p. 1171, Vol. 1, p. 1171.

²⁰ *J. L. Tait*, *Notes on the History of the Indian People*, Vol. 1, p. 1171.

passage this way.⁴¹ Each driver is often led by the chief or regent before. The Chhaparhade, well-known owners of bullock-carts in northern India, who wander all over the peninsula, make a mud heap on the side of the road with an arrow mark pointing in the direction which other members of the gang have taken.⁴² The Bhanspas, pig-polebs, and relaye thieves, when they wish to indicate to others following, where they have gone, bring together the tips of the arrows and so make a cocking-the-plum, and scrape a mark with the side of the horn in that direction they propose taking, as they leave the region of a mixed forest to the north which they have scraped together, pointing in the direction they have been taking.⁴³ The Kachhirs of the lower bank of a stream from the length of a tree-bark lay it over the walking sticks with the broken end pointing in the direction taken by the gang, a fragment being kept at right angles to the gang; when the gang meet a single stream with a straight line intersecting it, the line and indicating the direction made thereby are marked by drawing a line along that which should be avoided.⁴⁴ Bhanspas from Matsya get a member of the gang, usually a woman, to pull a stick in the dirt along the selected route, or have an placed at intervals under stones for the same purpose.⁴⁵ The Ujja. Bhanspas do similar practices, or the gamfir or leader of the gang sculpts his name on the walls of rock-caves, temples, or other prominent places.⁴⁶ Andhaya draw two segments of a circle on the roadside to indicate that the gang has halted in the vicinity.⁴⁷ Bhanspas make a few mud heaps of earth along the road they have chosen, and mark paths across country by leaves strewn on the ground.⁴⁸

⁴¹ E. A. Wallis, *Among the Bhanspas*, 90.

⁴² Kennedy, *ibid.*: *Travels*, II, 18.

⁴³ Kennedy, *ibid.*

⁴⁴ *Ibid.*, 71.

⁴⁵ *Ibid.*, 101.

⁴⁶ *Ibid.*, 102.

⁴⁷ *Ibid.*, 102.

⁴⁸ *Ibid.*, 100.

I, C. HALL: "represents a map drawn by an English tramp which indicates towns which may be visited with advantage to those which it is well to avoid. Such maps were sometimes found drawn for general information on the walls of lodging-houses and other rooms of the fraternity. It has been noted that English Gypsies possess similar symbols. Rev. B. O. Ashurst," Secretary of the Gypsy Lore Society, kindly informs me that "Gypsies have various ways of laying a trail to show their own people which road they have travelled. Usually a handful of grass (held in the middle, or a stick, leaves or patterns of pebbles, is used in the dust. This is used for giving information, but not about towns and their inhabitants. Thus, when travelling with a Gypsy, two members of my Society often lingered behind to explore the country, to look at interesting buildings, and the like. The Gypsy always laid a pattern of stones such as that they should nowhere mistake in following his route. He was much annoyed when he found that they did not destroy or remove the bunch of grass after learning his message. He said it might bring other Gypsies who like. Probably different families use different methods of giving such signs, but the one and only purpose of these patterns, a word meaning 'a trail', is to show which road the main or advanced party has travelled." Patterns to denote the Irish pattern, "a trail."

The language of signs is used to love-making all the world over. The classical instances are found in the stories of the "Arabian Nights", "Rash and Jalila" and "Kismet-al-Zaman and the Jeweller's Wife".¹⁶ It also appears in India. Pura and lola are universally taken by the Khymerites, and they are not infrequently used as a means whereby to make wistful propositions. Thus, a leaf of pura with lola and round spots inside, accompanied by a certain flower, means "I love you". If such a leaf is put inside the leaf and the names traced in

¹⁶ *Dictionary of Islamic Hist. Phil. and Fictive Works*, 1959.

¹⁷ *Indian Hist. Phil. Works*, 1959.

¹⁸ *MS. Phil. The Book of the History of the World and of the World*, 1959.

a positive way, it signifies "Come". The hat being touched with the same means "I cannot come". A small piece of charcoal, inside the hat means "Oh, I have done with you".¹⁴

Similar signs are also employed in marriage negotiations. Khasia makes a marriage proposal by placing a brass cup and three arrows at the door of the girl's father. He will remove them once to show his reluctance, and they will be again replaced. If he removes them a second time, it signifies the deal is refused at the match; but if he allows them to remain, the bridegroom's friends go to him and say "We have noticed a beautiful flower is passing through your village and desire to pluck it".¹⁵ The Munda send a number of clay marbles to the guardians of the bridegroom to signify the number of rupees making up the bride-price. A number of red leaves, each rolled up and tied with a coloured thread signify the number of women's cloths which the bridegroom must present to the relatives of the bride.¹⁶

The criminal tribes have many ways of giving information by means of signs to other members of the gang. When Binayak returned to their camp after a daring robbery, when about a mile away they used to call "Chakra", to signify if any satisfaction had happened during their absence; if they thought all was well, they went silent and imitated the call of the peewee; and, finally, when close to the camp, made a hissing noise like a snake.¹⁷ The Bhilaput were notified by first coughing and then clapping his throat; this is done quietly if police are about, or noisily if the person to be warned is at a distance and the coast is clear; they are believed to possess certain secret signs, made with the eyes and fingers, by which they can communicate with each other from a distance.¹⁸ Among some hill tribes Nagla is the position for the confederate rebels to keep up a quiet and regular tapping, by sticking the fore finger from the thumb on a window or door to serve the same

¹⁴ E. N. Loren, *The Wild Races of South-Eastern India*, III.

¹⁵ Ibid., II, 422.

¹⁶ [Ed.] Roberts and Charles Day, *The Jaintia*, 411.

¹⁷ Ibid., p. 192.

¹⁸ *Ibid.*, 411.

teach the lesson that there is no danger; the meaning of this signal seems that they want to continue or escape while they can.⁴⁸ Pithulao has a system of intercommunication by using words and phrases in a sense different from the ordinary meaning. Choptawandi pithe-potho make signals to the lay that show they are dry by raising the elbow and waving their hands in various ways.⁴⁹

Lastly, I may refer to the custom of Dark River, and particularly to lipua-lipua, where the parties to the bargain arrange the price by manipulating their fingers under a cloth. The practice has been described by old travellers, like Yule, Thomson and Fyfe, and by many local observers.⁵⁰

The use of secret words and signs is that of considerable interest as a contribution to the study of oriental psychology, and it deserves the attention of anthropologists working in India who have opportunities for throwing light on the methods, some of which have been described in this paper.

⁴⁸ Schmidt, 133.

⁴⁹ Schmidt, 163.

⁵⁰ Yule, *Travels in Egypt, Syria, Arabia, Persia and Sindh*, 1893; Thomson, *Travels in India*, ed. 2, vol. 2, 361; Fyfe, *A New Account of East India and Persia*, ed. 1898, 2, 223; P. G. F. Selous, *The Great Trade*, 1888; Mac, ed. 173.

[—An Examination of Fifty-eight Silver Punch Marked Coins found at Gerko Ghat.

By E. B. C. Walsh.

The fifty-eight silver punch-marked coins which are described in the present paper were found in July 1917 at Gerko Ghat in the Bangan (‘‘ Bangan ’’). Thence of the Magdhar District of the Eastern. They were found by some labourers who were digging work to repair the road in a garden, at ‘‘three-feet’’ below the surface they found an earthen pot which contained the coins and a copper dagger covered over with gold-leaf, and some beads. They stated, as reported in the Police Report, that they found ‘‘a portion of land was surrounded by high wall and the ground having a gap for the cattle for getting some pot’’. It would therefore appear that the coins formed part of a deposit in a religious offering.

The coins have been deposited in the Public Museum.¹

The result of the examination of the coins entirely confirms the conclusions to which I have come from the examination of the punch-marked coins found at Vatsikpur in Bihar City,² namely, ‘‘An examination of the surface of these coins show that they occur in certain well-defined regular groups on the obverse.....and although other varying symbols were added to these standard groups, the above regular combinations, which cannot have been fortuitous, show that the theory that these symbols were added independent of standards and moneyers through whose hands the coins passed cannot be maintained, and that the present coins in fact constitute a series.’’

¹ The coins are Nos. 11318-11405 in the General Catalogue of the Museum of the Indian Museum.

² An Examination of a Hoard of Punch Marked Coins in Bihar City with reference to the subject of Punch Marked Coins generally. By E. B. C. Walsh. J.A.S.B., Vol. VI, p. 12.

I do not propose to repeat in this paper the grounds for the conclusions arrived at in the former paper. This paper should therefore be read in conjunction of it.

The examination of the present coins further shows that oval, round, and square coins were not only current at the same time, but, as is shown by the occurrence of the same group of marks on the sides of these different classes, were minted at the same time, and that, consequently, no confusion as to the comparative age of the present smaller type of punch-marked coins can safely be drawn from their shape.

The coins were classified by Mr. E. D. Banerji in his *Treasury from Report* according to their shape as "circular thin", "circular thick", "square thin" and "square thick" and these classes were divided according to the number of marks on the reverse into "one mark", "two marks" and "three marks". This distribution between "thick" and "thin" as regards the present coins is only comparative. None of them are of the really thin type of the Golshingar coins, as can be readily seen from the comparison of their respective size and weight.

The number of marks on the reverse, also, forms no basis for classification proper, as already noted in the case of the Golshingar coins; there is, with few exceptions, no uniformly amongst the groups of various marks. This will be clearly seen from the coins on which the seven marks occur, which will be found in column 1 of Table I) against Figs. 35 to 37.

The present coins appear to be considerably later than the Golshingar coins. This would appear to be the case from the fact that the Golshingar coins were found at a depth of 15 feet below the surface, whereas the present coins were found "nowhere" below the surface, which, even allowing for the more rapid rate of the surface in a town than at a village, the site of which has long been abandoned, would indicate a considerably greater age. The present coins would also appear to be later from the greater differences of some of the marks on them.

It will be interesting if further evidence should become available as to the approximate date of the steps in which they were deposited.

As already noted, the marks on the obverse of the present coins occur in certain groups and there are certain marks which are common to a number of coins.

Proceeding from this basis, only the case of the Goldbuck coins, the present coins fall into certain distinct classes. For dating coins Nos. 41 and 66, in which the marks are indistinct and which therefore cannot be classified, the remaining 11 coins are of three entirely distinct kinds, which would appear to come from entirely different areas and governments.

Coins Nos. 1 to 33 are all overland and all have the "Troy Mark" in different positions, Coins Nos. 3 to 49 in the form of Fig. 1 and coins Nos. 41 to 66 in the variety of this form, Fig. 1(a) to 1(g). They all also have the Sun mark, Fig. 2.

They all have five marks, neither more nor less.

The "Troy Mark" on the present coins is only another variety of the same mark, Fig. 1 of the Goldbuck coins, with five bars instead of six, with the three oblique instead of three marks alternately with the three addition in the Goldbuck coins, which, again, also, all have the five mark, Fig. 3. Assuming that this present mark was the Empire mark like British on the English coins, these coins would be coins of the same Empire as the Goldbuck coins.

Coins 53, 54 and 65 are of an entirely different kind. They have only three marks, instead of five, and do not have either the Troy mark, or the Sun, which are the constant marks used for other coins, Nos. 1 to 66.

One of the three marks on these is resembling the "Clutterbuck" mark or "Columbus" Fig. 4, common on 24 of the other coins. It is, however, a common mark on post-revolution coins from various localities. Marks which appear to be a portion of another of the three marks (dog or other with tongue and tail) Fig. 15, also occur on three other coins, viz. Fig. 28 on coin No. 43 and Fig. 36 on coins Nos. 8 and 10. But the third mark (Knot-Knots. Figure 5 a and b, Fig. 64, is peculiar to these three coins.

The third kind is represented by one coin only, No. 84. This coin is distinct from coin Nos. 1 to 50 in bearing only from surface, not from, and does not bear either the Troy mark or the Bee, the current marks on these coins. It also differs in the number of marks from coins 88, 89 and 90, which have three marks only. Also, the marks on this coin, *Figs. 61, 62, 63 and 67*, only occur on this one coin and on none of the others.

The marks on the first kind of coins (Nos. 1 to 83) fall into various classes, most of which bear a common group of marks. On this basis I have classified the coins as shown in the List of Coins and in Table 1.

Class A. (Nos. 1—12) bear three distinct marks, *Figs. 1 and 2*, and the usual form of the Hill mark, *Fig. 37*. The remaining five marks fall into different groups, *subclasses 1 to 5*, as shown in Table 1. One coin (No. 10) bears, instead of *Fig. 37*, a variety of that mark, *Fig. 1(a)*, and consequently I have placed it as another class, class B; coin No. 9 has another variety of the Hill mark, *Fig. 34* and has consequently been placed as a separate class, class C; coins 11 and 12 bear another variety, *Fig. 36*, and consequently have been placed as a separate class, class D; coins 13 to 17, which bearing *Figs. 1 and 2* do not bear the Hill mark, and consequently have been placed together as class E. Six coins (Nos. 41—46) bear a variety of *Fig. 1*, viz. *Fig. 1(a)*. Of these, five (Nos. 41—45) also bear *Fig. 2*, and consequently have been called class F, and one (No. 46), which does not bear that mark, has been called class G. Three coins (Nos. 47—49), class H, bear another variety of the Troy mark, *Fig. 3(b)*, and the three remaining coins (Nos. 50 to 52) bear respectively the varieties *Figs. 1(c)*, *1(d)* and *1(e)* and, consequently, have each been placed as a separate class, classes I, J and K.

It would appear, however, that there are mainly varieties of the same mark, and that classes A₁ to E₁ may therefore be considered as belonging to one general group, or kingdom of coins.

The marks on the following five marks in the Hill mark and a Philip or Charles, which has been considered here have given in reference to the English coin, and not yet to be named. J. B. C. B. B., Vol. 7, pp. 26, 27.

As in the case of the Goloklyper coins used of every new king, the present coin bear a number of new marks which are not amongst those figured by Theobald.¹ Of the 14 obverse marks on Plate III, only 10 correspond to marks figured by Theobald, and only three of the reverse marks.²

Still fewer of the marks on the present coin correspond with those on the Goloklyper coin. Although the two obverse marks of the present coin, Figs. 1 and 2, correspond with the two constant marks, Figs. 3 and 4, of the Goloklyper coin, only one of the remaining eleven marks on the present coin corresponds, namely, Fig. 12 with Fig. 11 of the Goloklyper coin; and only one of the reverse marks, namely, Fig. 17 with Fig. 43 of the Goloklyper coin.

A complete record of the eleven marks occurring on gold-marked coins is needed, from which to say eventually to possibility to assign some coins to this or to some kind of government.

Although the classification of the coin has been made in reference to its obverse marks only and the reverse marks have not been taken into consideration, it will be seen from Table II, Figs. 58 to 63, that in gold coins the same reverse marks are found on those coins which the obverse marks show to form one class, and better the other class, a fact which, on the supposition that the reverse marks are the marks of shrubs or mangroves through whose hands the coins passed, suggests the presumption that these coins bearing one group of marks on the obverse passed through the hands of the same mangrove, or would be the case if they were the coins of one locality.

As an example of this, the "Tadla Mark," Fig. 65, occurs on the reverse of six of the four coins, Nos. 1-6, in class A.3.

¹ Notes on the Epigraphic Museum in Paris. Series of Plates of 31 pages and 446 illustrations on the Insular Epigraphy of coins from and distant lands by W. Theobald, M.A.M., L.L.D., Part II, 1880, p. 367.

² They correspond to Theobald's Fig. 84 to 101, 103 to 110, 112 to 117, 119 to 126, 128 to 135, 137 to 144, 146 to 153, 155 to 162, 164 to 171, 173 to 180, 182 to 189, 191 to 198, 200 to 207, 209 to 216, 218 to 225, 227 to 234, 236 to 243, 245 to 252, 254 to 261, 263 to 270, 272 to 279, 281 to 288, 290 to 297, 299 to 306, 308 to 315, 317 to 324, 326 to 333, 335 to 342, 344 to 351, 353 to 360, 362 to 369, 371 to 378, 380 to 387, 389 to 396, 398 to 405, 407 to 414, 416 to 423, 425 to 432, 434 to 441, 443 to 450, 452 to 459, 461 to 468, 470 to 477, 479 to 486, 488 to 495, 497 to 504, 506 to 513, 515 to 522, 524 to 531, 533 to 540, 542 to 549, 551 to 558, 560 to 567, 569 to 576, 578 to 585, 587 to 594, 596 to 603, 605 to 612, 614 to 621, 623 to 630, 632 to 639, 641 to 648, 650 to 657, 659 to 666, 668 to 675, 677 to 684, 686 to 693, 695 to 702, 704 to 711, 713 to 720, 722 to 729, 731 to 738, 740 to 747, 749 to 756, 758 to 765, 767 to 774, 776 to 783, 785 to 792, 794 to 801, 803 to 810, 812 to 819, 821 to 828, 830 to 837, 839 to 846, 848 to 855, 857 to 864, 866 to 873, 875 to 882, 884 to 891, 893 to 900, 902 to 909, 911 to 918, 920 to 927, 929 to 936, 938 to 945, 947 to 954, 956 to 963, 965 to 972, 974 to 981, 983 to 990, 992 to 999.

and on both the sides, Nos. 1 and 3, in class A.1, and the reverse of this mark, Fig. 14, occurring on the remaining two sides of class A.1; and the trilobes, Figs. 54, and the caduceus, Fig. 65, occur together on the reverse of all the coins Nos. 53, 54, 55, which form the third class, class B. Other examples will also be found in Table II.

Another fact which supports the conclusion that the reverse marks are those of shields or unrepresented are not the recognized marks qualifying the obverse is that in some cases the same mark occurs painted upon both sides on the reverse of the same coin; for example, Fig. 50 is painted in two places on the reverse of coin No. 43, and Fig. 54 is painted in two places on the reverse of the No. 55.

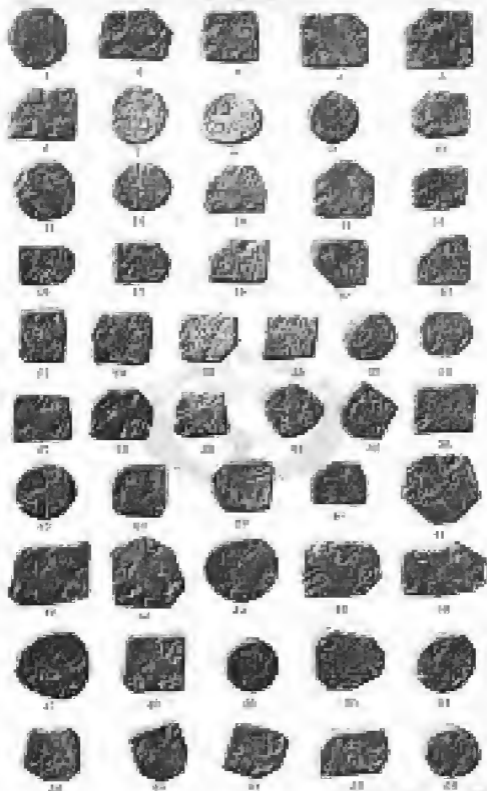
The reverse marks on the present coins, as in the case of reverse marks on Greek medals were generally, different from those on the obverse and are not found on painted two-deeply into the coin. When they are of the same design as obverse marks they are smaller than the corresponding obverse mark.

Only five of the 48 marks which occur on the reverse of the present coins are similar to marks on the obverse, namely, the 113 mark, Figs. 13, 63(a) and 63(b) which resembles obverse Fig. 4; the pentacle on 113, Fig. 59, which resembles obverse Fig. 31; the caduceus, Fig. 65, which resembles obverse Fig. 4; the winged ball, Fig. 50, which resembles obverse Fig. 3; and the four marked oval marked base, Fig. 72, which resembles obverse Fig. 58. In every one of these cases the reverse marks are considerably smaller than the obverse marks on the obverse. This is particularly noticeable where the similar marks occur on the obverse and reverse of the same coin; as the 113 mark on the obverse and reverse of coin No. 55; the pentacle on 113, on the obverse and reverse of coin Nos. 10 and 31; the caduceus on the obverse and reverse of coins Nos. 1, 13, 43, 53, 54, 55; and the winged ball on the obverse and reverse of coin No. 43.

The cause for the reverse marks being painted so much less deeply into the coin may possibly be due to the fact that

The apertures or *holes* of coins were treated before the designs or marks on the obverse were struck on, while the obverse or reverse would punch their marks on to the solid metal of the coin.

It seems now the reverse-marks are hardly more than the outline of the design and have the appearance of having been partly obliterated by having been partly pressed or hammered out from the other side. An example of this is the mark *Fig. 12* on the reverse of coin No. 27. A possible explanation of this may be that in some cases people brought their silver to the minting authorities to have the government and other official marks minted on them, ready prepared in the form of the hole in which they would be cut in length to the authorized weight, and to be stamped, and, before doing so, placed their own private marks on one side of the hole to show getting their own silver back again to cover when paying the *Stamp* or *seigniorage* for minting.



1896 date

Group

The Numbers are the Data for the Analysis of the University of the State

University of the State of New York, Albany, N.Y.

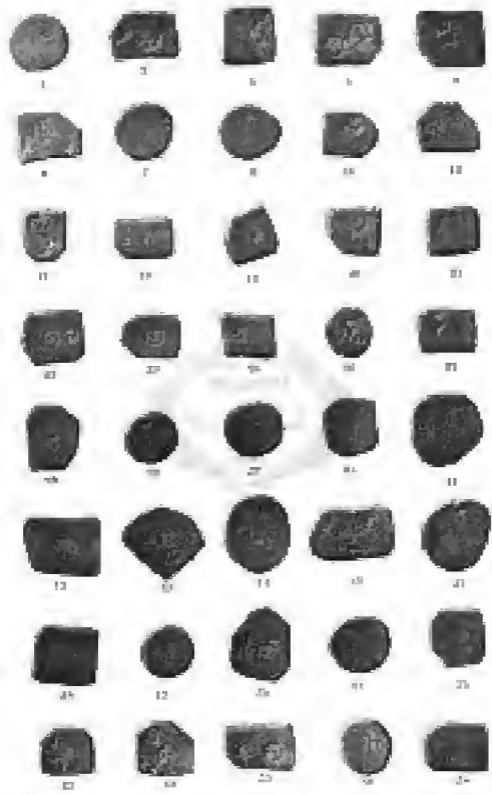


PLATE XXXIII

PLATE XXXIII

The fragments of the Wooden Case of the Coffin of the King

Photographed and printed by the British Museum, London

WIND OF THE NORTH.



WIND OF THE SOUTH.



LIST OF POUNDED-MARKED COYS FICED AT
GUMMOT COAST.

C.N.—Clovebark Thick; C.H.—Chestnut Thick; O.N.—Oak Thin
O.H.—Oak Thick; I.N.—Sassafras Thin; S.L.—Sycamore Thick

No.	Elem. weight and comp.	Denote	Formula
d	e	f	g
		Class I	
		Figure composed of three adjacent and three low ring elements joined a point, giving rise to a in the middle, H_2O , H_2O , the hydrogen valence of a central water molecule as seen above the H_2O .	
		See Class I.	
		With two additional units forming a ring, and to the H_2O , H_2O , and two with hydrogen, H_2O .	
1	C 12, H 22 100 = 68	Formulas, as noted above figs 1, 2, 3, 4, 5 and 17.	$\text{C}_{12}\text{H}_{22}$ and H_2O .
2	C 12, H 22 100 = 47	Fig. 17	$\text{C}_{12}\text{H}_{22}$ and H_2O .
3	C 12, H 22 100 = 45	Fig. 18	$\text{C}_{12}\text{H}_{22}$ and H_2O .
4	C 12, H 22 100 = 45	Fig. 19	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 20 and 21	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 22 and 23	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 24 and 25	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 26 and 27	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 28 and 29	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 30 and 31	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 32 and 33	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 34 and 35	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 36 and 37	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 38 and 39	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 40 and 41	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 42 and 43	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 44 and 45	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 46 and 47	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 48 and 49	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 50 and 51	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 52 and 53	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 54 and 55	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 56 and 57	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 58 and 59	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 60 and 61	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 62 and 63	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 64 and 65	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 66 and 67	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 68 and 69	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 70 and 71	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 72 and 73	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 74 and 75	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 76 and 77	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 78 and 79	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 80 and 81	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 82 and 83	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 84 and 85	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 86 and 87	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 88 and 89	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 90 and 91	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 92 and 93	$\text{C}_{12}\text{H}_{22}$ and H_2O .
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		Fig. 120 and 121	$\text{C}_{12}\text{H}_{22}$ and H_2O .
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		Fig. 296 and 297	$\text{C}_{12}\text{H}_{22}$ and H_2O .
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		Fig. 300 and 301	$\text{C}_{12}\text{H}_{22}$ and H_2O .
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		Fig. 304 and 305	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 306 and 307	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 308 and 309	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 310 and 311	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 312 and 313	$\text{C}_{12}\text{H}_{22}$ and H_2O .
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		Fig. 320 and 321	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 322 and 323	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 324 and 325	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 326 and 327	$\text{C}_{12}\text{H}_{22}$ and H_2O .
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		Fig. 344 and 345	$\text{C}_{12}\text{H}_{22}$ and H_2O .
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		Fig. 348 and 349	$\text{C}_{12}\text{H}_{22}$ and H_2O .
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		Fig. 352 and 353	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 354 and 355	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 356 and 357	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 358 and 359	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 360 and 361	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 362 and 363	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 364 and 365	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 366 and 367	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 368 and 369	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 370 and 371	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 372 and 373	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 374 and 375	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 376 and 377	$\text{C}_{12}\text{H}_{22}$ and H_2O .
		Fig. 378	

No.	Sketch of plant and stem.	Character.	Remarks.
1	2	3	4
22	Fig. 45-46 45a-46a	Fls. 1, 2, 3, 4 and 5 have a long pedicel with a small, dark, green leaf at the base of the pedicel.	Towers of these small plants are quite. The pedicels of the 1st, 2nd, 3rd, 4th and 5th have been found to be 1st plant.
23	Fig. 47-48 47a-48a	Fls. 1, 2, 3, 4 and 5 have a long pedicel with a small, dark, green leaf at the base of the pedicel. (See Fig. 49)	"Common" small, 1st fl. 1st plant, 1st fl. 1st fl. 1st plant.
24	Fig. 49-50 49a-50a	Fls. 1, 2, 3, 4 and 5 have a long pedicel with a small, dark, green leaf at the base of the pedicel.	This is the 1st plant.
25	Fig. 51-52 51a-52a	Fls. 1, 2, 3, 4 and 5 have a long pedicel with a small, dark, green leaf at the base of the pedicel.	Towers of these small plants are quite. The pedicels of the 1st, 2nd, 3rd, 4th and 5th have been found to be 1st plant.
26	Fig. 53-54 53a-54a	Fls. 1, 2, 3, 4 and 5 have a long pedicel with a small, dark, green leaf at the base of the pedicel.	In this case the 1st plant is the 1st plant.
27	Fig. 55-56 55a-56a	Fls. 1, 2, 3, 4 and 5 have a long pedicel with a small, dark, green leaf at the base of the pedicel.	"Towers" small, 1st fl. 1st plant, 1st fl. 1st fl. 1st plant.
28	Fig. 57-58 57a-58a	Fls. 1, 2, 3, 4 and 5 have a long pedicel with a small, dark, green leaf at the base of the pedicel.	Towers of these small plants are quite. The pedicels of the 1st, 2nd, 3rd, 4th and 5th have been found to be 1st plant.
29	Fig. 59-60 59a-60a	Fls. 1, 2, 3, 4 and 5 have a long pedicel with a small, dark, green leaf at the base of the pedicel.	Towers of these small plants are quite. The pedicels of the 1st, 2nd, 3rd, 4th and 5th have been found to be 1st plant.

No.	Height, weight and sex	Flowers	Fruit
1	2	3	4
Series-Group 1			
32	H.E. 19-40 22.5-48	Style 1, T, R, P, L, and 10- grain with seeds and hair, Fig. 11.	Two red flowers, a pistil on the top, and a pistil on the bottom, as in Fig. 11. The style is 10-12 cm. long.
33	H.E. 19-40 22.5-48	Style 1, R, L, P, and 10- grain with seeds, Fig. 12.	Fig. 12.
Series-Group 2			
34	H.E. 40-40 22-48	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000	

No.	Shape, weight and form.	Plumage.	Remarks.
1	2	3	4
		FIGURE 10. With two additional marks, one of which is indicated.	
10	C. R. 10-11 10-11		
11	C. R. 17-18 17-18		
12	C. R. 18-19 18-19		
13	C. R. 19-20 19-20		
14	C. R. 20-21 20-21	FIGURE 11. With two additional marks, one of which is indicated.	
15	C. R. 21-22 21-22	FIGURE 12. With two additional marks, one of which is indicated.	
16	C. R. 22-23 22-23	FIGURE 13. With two additional marks, one of which is indicated.	
17	C. R. 23-24 23-24	FIGURE 14. With two additional marks, one of which is indicated.	
18	C. R. 24-25 24-25	FIGURE 15. With two additional marks, one of which is indicated.	
19	C. R. 25-26 25-26	FIGURE 16. With two additional marks, one of which is indicated.	
20	C. R. 26-27 26-27	FIGURE 17. With two additional marks, one of which is indicated.	
21	C. R. 27-28 27-28	FIGURE 18. With two additional marks, one of which is indicated.	
22	C. R. 28-29 28-29	FIGURE 19. With two additional marks, one of which is indicated.	

FIG.	Plaque, number and field	FIGURES.	REMARKS.
C	C	C	C
12	R.E. 4834-4835	<p>Class B.</p> <p>Figs. 1, 2, and end up of the ELL mark, a single arch measured by 1. removed. High ingrowth are on a cross section. Fig. 2 (a), which resembles very by</p> <p>Figs. 1, 2, 3 (a), and thin (thin as well, Fig. 1b), and an ingrowth (Fig. 1).</p>	Crossed of an isolated mark. The surface of the whole has been covered with several lines.
13	L.F. 4834-4835	<p>Class C.</p> <p>Figs. 1, 2, 3, and a variety of the ELL mark, a single arch as measured by 1. (Fig. 1a), Fig. 2 (b) and (c) (Fig. 1b) (Fig. 1c).</p> <p>Figs. 1, 2, 3 (a), and part of an isolated mark (Fig. 1).</p>	Crossed of three kind marks.
14	R.E. 4834-4835	<p>Class D.</p> <p>Figs. 1, 2, and 3 (a) (b) (c) (d) (e) (f) (g) (h) (i) (j) (k) (l) (m) (n) (o) (p) (q) (r) (s) (t) (u) (v) (w) (x) (y) (z) (aa) (ab) (ac) (ad) (ae) (af) (ag) (ah) (ai) (aj) (ak) (al) (am) (an) (ao) (ap) (aq) (ar) (as) (at) (au) (av) (aw) (ax) (ay) (az) (ba) (bb) (bc) (bd) (be) (bf) (bg) (bh) (bi) (bj) (bk) (bl) (bm) (bn) (bo) (bp) (bq) (br) (bs) (bt) (bu) (bv) (bw) (bx) (by) (bz) (ca) (cb) (cc) (cd) (ce) (cf) (cg) (ch) (ci) (cj) (ck) (cl) (cm) (cn) (co) (cp) (cq) (cr) (cs) (ct) (cu) (cv) (cw) (cx) (cy) (cz) (da) (db) (dc) (dd) (de) (df) (dg) (dh) (di) (dj) (dk) (dl) (dm) (dn) (do) (dp) (dq) (dr) (ds) (dt) (du) (dv) (dw) (dx) (dy) (dz) (ea) (eb) (ec) (ed) (ee) (ef) (eg) (eh) (ei) (ej) (ek) (el) (em) (en) (eo) (ep) (eq) (er) (es) (et) (eu) (ev) (ew) (ex) (ey) (ez) (fa) (fb) (fc) (fd) (fe) (ff) (fg) (fh) (fi) (fj) (fk) (fl) (fm) (fn) (fo) (fp) (fq) (fr) (fs) (ft) (fu) (fv) (fw) (fx) (fy) (fz) (ga) (gb) (gc) (gd) (ge) (gf) (gg) (gh) (gi) (gj) (gk) (gl) (gm) (gn) (go) (gp) (gq) (gr) (gs) (gt) (gu) (gv) (gw) (gx) (gy) (gz) (ha) (hb) (hc) (hd) (he) (hf) (hg) (hh) (hi) (hj) (hk) (hl) (hm) (hn) (ho) (hp) (hq) (hr) (hs) (ht) (hu) (hv) (hw) (hx) (hy) (hz) (ia) (ib) (ic) (id) (ie) (if) (ig) (ih) (ii) (ij) (ik) (il) (im) (in) (io) (ip) (iq) (ir) (is) (it) (iu) (iv) (iw) (ix) (iy) (iz) (ja) (jb) (jc) (jd) (je) (jf) (jg) (jh) (ji) (jj) (jk) (jl) (jm) (jn) (jo) (jp) (jq) (jr) (js) (jt) (ju) (jv) (jw) (jx) (jy) (jz) (ka) (kb) (kc) (kd) (ke) (kf) (kg) (kh) (ki) (kj) (kk) (kl) (km) (kn) (ko) (kp) (kq) (kr) (ks) (kt) (ku) (kv) (kw) (kx) (ky) (kz) (la) (lb) (lc) (ld) (le) (lf) (lg) (lh) (li) (lj) (lk) (ll) (lm) (ln) (lo) (lp) (lq) (lr) (ls) (lt) (lu) (lv) (lw) (lx) (ly) (lz) (ma) (mb) (mc) (md) (me) (mf) (mg) (mh) (mi) (mj) (mk) (ml) (mm) (mn) (mo) (mp) (mq) (mr) (ms) (mt) (mu) (mv) (mw) (mx) (my) (mz) (na) (nb) (nc) (nd) (ne) (nf) (ng) (nh) (ni) (nj) (nk) (nl) (nm) (nn) (no) (np) (nq) (nr) (ns) (nt) (nu) (nv) (nw) (nx) (ny) (nz) (oa) (ob) (oc) (od) (oe) (of) (og) (oh) (oi) (oj) (ok) (ol) (om) (on) (oo) (op) (oq) (or) (os) (ot) (ou) (ov) (ow) (ox) (oy) (oz) (pa) (pb) (pc) (pd) (pe) (pf) (pg) (ph) (pi) (pj) (pk) (pl) (pm) (pn) (po) (pp) (pq) (pr) (ps) (pt) (pu) (pv) (pw) (px) (py) (pz) (qa) (qb) (qc) (qd) (qe) (qf) (qg) (qh) (qi) (qj) (qk) (ql) (qm) (qn) (qo) (qp) (qq) (qr) (qs) (qt) (qu) (qv) (qw) (qx) (qy) (qz) (ra) (rb) (rc) (rd) (re) (rf) (rg) (rh) (ri) (rj) (rk) (rl) (rm) (rn) (ro) (rp) (rq) (rr) (rs) (rt) (ru) (rv) (rw) (rx) (ry) (rz) (sa) (sb) (sc) (sd) (se) (sf) (sg) (sh) (si) (sj) (sk) (sl) (sm) (sn) (so) (sp) (sq) (sr) (ss) (st) (su) (sv) (sw) (sx) (sy) (sz) (ta) (tb) (tc) (td) (te) (tf) (tg) (th) (ti) (tj) (tk) (tl) (tm) (tn) (to) (tp) (tq) (tr) (ts) (tt) (tu) (tv) (tw) (tx) (ty) (tz) (ua) (ub) (uc) (ud) (ue) (uf) (ug) (uh) (ui) (uj) (uk) (ul) (um) (un) (uo) (up) (uq) (ur) (us) (ut) (uu) (uv) (uw) (ux) (uy) (uz) (va) (vb) (vc) (vd) (ve) (vf) (vg) (vh) (vi) (vj) (vk) (vl) (vm) (vn) (vo) (vp) (vq) (vr) (vs) (vt) (vu) (vv) (vw) (vx) (vy) (vz) (wa) (wb) (wc) (wd) (we) (wf) (wg) (wh) (wi) (wj) (wk) (wl) (wm) (wn) (wo) (wp) (wq) (wr) (ws) (wt) (wu) (wv) (ww) (wx) (wy) (wz) (xa) (xb) (xc) (xd) (xe) (xf) (xg) (xh) (xi) (xj) (xk) (xl) (xm) (xn) (xo) (xp) (xq) (xr) (xs) (xt) (xu) (xv) (xw) (xx) (xy) (xz) (ya) (yb) (yc) (yd) (ye) (yf) (yg) (yh) (yi) (yj) (yk) (yl) (ym) (yn) (yo) (yp) (yq) (yr) (ys) (yt) (yu) (yv) (yw) (yx) (yy) (yz) (za) (zb) (zc) (zd) (ze) (zf) (zg) (zh) (zi) (zj) (zk) (zl) (zm) (zn) (zo) (zp) (zq) (zr) (zs) (zt) (zu) (zv) (zw) (zx) (zy) (zz)</p>	Two isolated marks.
15	R.E. 4834-4835	<p>Figs. 1, 2, 3 (a) (b) (c) (d) (e) (f) (g) (h) (i) (j) (k) (l) (m) (n) (o) (p) (q) (r) (s) (t) (u) (v) (w) (x) (y) (z) (aa) (ab) (ac) (ad) (ae) (af) (ag) (ah) (ai) (aj) (ak) (al) (am) (an) (ao) (ap) (aq) (ar) (as) (at) (au) (av) (aw) (ax) (ay) (az) (ba) (bb) (bc) (bd) (be) (bf) (bg) (bh) (bi) (bj) (bk) (bl) (bm) (bn) (bo) (bp) (bq) (br) (bs) (bt) (bu) (bv) (bw) (bx) (by) (bz) (ca) (cb) (cc) (cd) (ce) (cf) (cg) (ch) (ci) (cj) (ck) (cl) (cm) (cn) (co) (cp) (cq) (cr) (cs) (ct) (cu) (cv) (cw) (cx) (cy) (cz) (da) (db) (dc) (dd) (de) (df) (dg) (dh) (di) (dj) (dk) (dl) (dm) (dn) (do) (dp) (dq) (dr) (ds) (dt) (du) (dv) (dw) (dx) (dy) (dz) (ea) (eb) (ec) (ed) (ee) (ef) (eg) (eh) (ei) (ej) (ek) (el) (em) (en) (eo) (ep) (eq) (er) (es) (et) (eu) (ev) (ew) (ex) (ey) (ez) (fa) (fb) (fc) (fd) (fe) (ff) (fg) (fh) (fi) (fj) (fk) (fl) (fm) (fn) (fo) (fp) (fq) (fr) (fs) (ft) (fu) (fv) (fw) (fx) (fy) (fz) (ga) (gb) (gc) (gd) (ge) (gf) (gg) (gh) (gi) (gj) (gk) (gl) (gm) (gn) (go) (gp) (gq) (gr) (gs) (gt) (gu) (gv) (gw) (gx) (gy) (gz) (ha) (hb) (hc) (hd) (he) (hf) (hg) (hh) (hi) (hj) (hk) (hl) (hm) (hn) (ho) (hp) (hq) (hr) (hs) (ht) (hu) (hv) (hw) (hx) (hy) (hz) (ia) (ib) (ic) (id) (ie) (if) (ig) (ih) (ii) (ij) (ik) (il) (im) (in) (io) (ip) (iq) (ir) (is) (it) (iu) (iv) (iw) (ix) (iy) (iz) (ja) (jb) (jc) (jd) (je) (jf) (jg) (jh) (ji) (jj) (jk) (jl) (jm) (jn) (jo) (jp) (jq) (jr) (js) (jt) (ju) (jv) (jw) (jx) (jy) (jz) (ka) (kb) (kc) (kd) (ke) (kf) (kg) (kh) (ki) (kj) (kk) (kl) (km) (kn) (ko) (kp) (kq) (kr) (ks) (kt) (ku) (kv) (kw) (kx) (ky) (kz) (la) (lb) (lc) (ld) (le) (lf) (lg) (lh) (li) (lj) (lk) (ll) (lm) (ln) (lo) (lp) (lq) (lr) (ls) (lt) (lu) (lv) (lw) (lx) (ly) (lz) (ma) (mb) (mc) (md) (me) (mf) (mg) (mh) (mi) (mj) (mk) (ml) (mm) (mn) (mo) (mp) (mq) (mr) (ms) (mt) (mu) (mv) (mw) (mx) (my) (mz) (na) (nb) (nc) (nd) (ne) (nf) (ng) (nh) (ni) (nj) (nk) (nl) (nm) (nn) (no) (np) (nq) (nr) (ns) (nt) (nu) (nv) (nw) (nx) (ny) (nz) (oa) (ob) (oc) (od) (oe) (of) (og) (oh) (oi) (oj) (ok) (ol) (om) (on) (oo) (op) (oq) (or) (os) (ot) (ou) (ov) (ow) (ox) (oy) (oz) (pa) (pb) (pc) (pd) (pe) (pf) (pg) (ph) (pi) (pj) (pk) (pl) (pm) (pn) (po) (pp) (pq) (pr) (ps) (pt) (pu) (pv) (pw) (px) (py) (pz) (qa) (qb) (qc) (qd) (qe) (qf) (qg) (qh) (qi) (qj) (qk) (ql) (qm) (qn) (qo) (qp) (qq) (qr) (qs) (qt) (qu) (qv) (qw) (qx) (qy) (qz) (ra) (rb) (rc) (rd) (re) (rf) (rg) (rh) (ri) (rj) (rk) (rl) (rm) (rn) (ro) (rp) (rq) (rr) (rs) (rt) (ru) (rv) (rw) (rx) (ry) (rz) (sa) (sb) (sc) (sd) (se) (sf) (sg) (sh) (si) (sj) (sk) (sl) (sm) (sn) (so) (sp) (sq) (sr) (ss) (st) (su) (sv) (sw) (sx) (sy) (sz) (ta) (tb) (tc) (td) (te) (tf) (tg) (th) (ti) (tj) (tk) (tl) (tm) (tn) (to) (tp) (tq) (tr) (ts) (tt) (tu) (tv) (tw) (tx) (ty) (tz) (ua) (ub) (uc) (ud) (ue) (uf) (ug) (uh) (ui) (uj) (uk) (ul) (um) (un) (uo) (up) (uq) (ur) (us) (ut) (uu) (uv) (uw) (ux) (uy) (uz) (va) (vb) (vc) (vd) (ve) (vf) (vg) (vh) (vi) (vj) (vk) (vl) (vm) (vn) (vo) (vp) (vq) (vr) (vs) (vt) (vu) (vv) (vw) (vx) (vy) (vz) (wa) (wb) (wc) (wd) (we) (wf) (wg) (wh) (wi) (wj) (wk) (wl) (wm) (wn) (wo) (wp) (wq) (wr) (ws) (wt) (wu) (wv) (ww) (wx) (wy) (wz) (xa) (xb) (xc) (xd) (xe) (xf) (xg) (xh) (xi) (xj) (xk) (xl) (xm) (xn) (xo) (xp) (xq) (xr) (xs) (xt) (xu) (xv) (xw) (xx) (xy) (xz) (ya) (yb) (yc) (yd) (ye) (yf) (yg) (yh) (yi) (yj) (yk) (yl) (ym) (yn) (yo) (yp) (yq) (yr) (ys) (yt) (yu) (yv) (yw) (yx) (yy) (yz) (za) (zb) (zc) (zd) (ze) (zf) (zg) (zh) (zi) (zj) (zk) (zl) (zm) (zn) (zo) (zp) (zq) (zr) (zs) (zt) (zu) (zv) (zw) (zx) (zy) (zz)</p>	Portion of an isolated mark.

[illegible]

No.	Dates, weights and sizes	Descript.	Remarks.
1	2	3	4
47	J. 29 12-58 44, 2 1/2 lb	<p>Figs. 103, B, and 201; "cotton-like" mark, Figs. 104 and 202; other marks with double mark like B, Fig. 21.</p> <p>NEW-CLASS B.</p> <p>With additional marks: "cotton-like", Fig. 103; line or plane, Fig. 201 (202) as indicated mark.</p>	"103 mark," Fig. 201; and as indicated mark.
48	C. 20 12-58 42, 2 1/2 lb	<p>Figs. 103, B, 4, 201 and 202 as indicated mark.</p> <p>CLASS E.</p> <p>Feature of Fig. 2, with "line, plane" to and to plane/surface, Fig. 103; Fig. 2, with three additional marks.</p>	Feature of Fig. 2, with line marked with points on the line, Fig. 201, and as indicated mark.
49	C. 20 12-58 71, 2 1/2 lb	<p>Figs. 103, B, 104 and 201; "cotton-like" mark, Fig. 104; "line or plane" marked plane/surface, Fig. 201; "line or plane" marked plane/surface, Fig. 202.</p> <p>CLASS I.</p> <p>Feature of Fig. 2, with "line or plane" marked plane/surface, Fig. 201; "line or plane" marked plane/surface, Fig. 202; and three other marks.</p>	"103 mark," Fig. 201; "cotton-like" mark, Fig. 104; "line or plane" marked plane/surface, Fig. 201; "line or plane" marked plane/surface, Fig. 202; and as indicated mark.

Fig.	Figure, upper and side	Figure.	Figure.
1	2	3	4
Fig. 1	Fig. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 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1182, 1183, 1184, 1185, 1186, 1187, 1188, 1189, 1190, 1191, 1192, 1193, 1194, 1195, 1196, 1197, 1198, 1199, 1200, 1201, 1202, 1203, 1204, 1205, 1206, 1207, 1208, 1209, 1210, 1211, 1212, 1213, 1214, 1215, 1216, 1217, 1218, 1219, 1220, 1221, 1222, 1223, 1224, 1225, 1226, 1227, 1228, 1229, 1230, 1231, 1232, 1233, 1234, 1235, 1236, 1237, 1238, 1239, 1240, 1241, 1242, 1243, 1244, 1245, 1246, 1247, 1248, 1249, 1250, 1251, 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259, 1260, 1261, 1262, 1263, 1264, 1265, 1266, 1267, 1268, 1269, 1270, 1271, 1272, 1273, 1274, 1275, 1276, 1277, 1278, 1279, 1280, 1281, 1282, 1283, 1284, 1285, 1286, 1287, 1288, 1289, 1290, 1291, 1292, 1293, 1294, 1295, 1296, 1297, 1298, 1299, 1300, 1301, 1302, 1303, 1304, 1305, 1306, 1307, 1308, 1309, 1310, 1311, 1312, 1313, 1314, 1315, 1316, 1317, 1318, 1319, 1320, 1321, 1322, 1323, 1324, 1325, 1326, 1327, 1328, 1329, 1330, 1331, 1332, 1333, 1334, 1335, 1336, 1337, 1338, 1339, 1340, 1341, 1342, 1343, 1344, 1345, 1346, 1347, 1348, 1349, 1350, 1351, 1352, 1353, 1354, 1355, 1356, 1357, 1358, 1359, 1360, 1361, 1362, 1363, 1364, 1365, 1366, 1367, 1368, 1369, 1370, 1371, 1372, 1373, 1374, 1375, 1376, 1377, 1378, 1379, 1380, 1381, 1382, 1383, 1384, 1385, 1386, 1387, 1388, 1389, 1390, 1391, 1392, 1393, 1394, 1395, 1396, 1397, 1398, 1399, 1400, 1401, 1402, 1403, 1404, 1405, 1406, 1407, 1408, 1409, 1410, 1411, 1412, 1413, 1414, 1415, 1416, 1417, 1418, 1419, 1420, 1421, 1422, 1423, 1424, 1425, 1426, 1427, 1428, 1429, 1430, 1431, 1432, 1433, 1434, 1435, 1436, 1437, 1438, 1439, 1440, 1441, 1442, 1443, 1444, 1445, 1446, 1447, 1448, 1449, 1450, 1451, 1452, 1453, 1454, 1455, 1456, 1457, 1458, 1459, 1460, 1461, 1462, 1463, 1464, 1465, 1466, 1467, 1468, 1469, 1470, 1471, 1472, 1473, 1474, 1475, 1476, 1477, 1478, 1479, 1480, 1481, 1482, 1483, 1484, 1485, 1486, 1487, 1488, 1489, 1490, 1491, 1492, 1493, 1494, 1495, 1496, 1497, 1498, 1499, 1500, 1501, 1502, 1503, 1504, 1505, 1506, 1507, 1508, 1509, 1510, 1511, 1512, 1513, 1514, 1515, 1516, 1517, 1518, 1519, 1520, 1521, 1522, 1523, 1524, 1525, 1526, 1527, 1528, 1529, 1530, 1531, 1532, 1533, 1534, 1535, 1536, 1537, 1538, 1539, 1540, 1541, 1542, 1543, 1544, 1545, 1546, 1547, 1548, 1549, 1550, 1551, 1552, 1553, 1554, 1555, 1556, 1557, 1558, 1559, 1560, 1561, 1562, 1563, 1564, 1565, 1566, 1567, 1568, 1569, 1570, 1571, 1572, 1573, 1574, 1575, 1576, 1577, 1578, 1579, 1580, 1581, 1582, 1583, 1584, 1585, 1586, 1587, 1588, 1589, 1590, 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1598, 1599, 1600, 1601, 1602, 1603, 1604, 1605, 1606, 1607, 1608, 1609, 1610, 1611, 1612, 1613, 1614, 1615, 1616, 1617, 1618, 1619, 1620, 1621, 1622, 1623, 1624, 1625, 1626, 1627, 1628, 1629, 1630, 1631, 1632, 1633, 1634, 1635, 1636, 1637, 1638, 1639, 1640, 1641, 1642, 1643, 1644, 1645, 1646, 1647, 1648, 1649, 1650, 1651, 1652, 1653, 1654, 1655, 1656, 1657, 1658, 1659, 1660, 1661, 1662, 1663, 1664, 1665, 1666, 1667, 1668, 1669, 1670, 1671, 1672, 1673, 1674, 1675, 1676, 1677, 1678, 1679, 1680, 1681, 1682, 1683, 1684, 1685, 1686, 1687, 1688, 1689, 1690, 1691, 1692, 1693, 1694, 1695, 1696, 1697, 1698, 1699, 1700, 1701, 1702, 1703, 1704, 1705, 1706, 1707, 1708, 1709, 1710, 1711, 1712, 1713, 1714, 1715, 1716, 1717, 1718, 1719, 1720, 1721, 1722, 1723, 1724, 1725, 1726, 1727, 1728, 1729, 1730, 1731, 1732, 1733, 1734, 1735, 1736, 1737, 1738, 1739, 1740, 1741, 1742, 1743, 1744, 1745, 1746, 1747, 1748, 1749, 1750, 1751, 1752, 1753, 1754, 1755, 1756, 1757, 1758, 1759, 1760, 1761, 1762, 1763, 1764, 1765, 1766, 1767, 1768, 1769, 1770, 1771, 1772, 1773, 1774, 1775, 1776, 1777, 1778, 1779, 1780, 1781, 1782, 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1790, 1791, 1792, 1793, 1794, 1795, 1796, 1797, 1798, 1799, 1800, 1801, 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1818, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 223		

TABLE I.

The Classification of the Cases.

Case No.	Particulars of the case.	Particulars of the case.	Particulars of the case.	Particulars of the case.
1	2	3	4	5
Case 1	Figs. 1, 2, 3	Fig. 1	Fig. 1	Fig. 1
Case 2	Figs. 4, 5	Fig. 4	Fig. 4	Fig. 4
Case 3	Figs. 6, 7	Fig. 6	Fig. 6	Fig. 6
Case 4	Figs. 8, 9	Fig. 8	Fig. 8	Fig. 8
Case 5	Figs. 10, 11	Fig. 10	Fig. 10	Fig. 10
Case 6	Figs. 12, 13	Fig. 12	Fig. 12	Fig. 12
Case 7	Figs. 14, 15	Fig. 14	Fig. 14	Fig. 14
Case 8	Figs. 16, 17	Fig. 16	Fig. 16	Fig. 16
Case 9	Figs. 18, 19	Fig. 18	Fig. 18	Fig. 18
Case 10	Figs. 20, 21	Fig. 20	Fig. 20	Fig. 20
Case 11	Figs. 22, 23	Fig. 22	Fig. 22	Fig. 22
Case 12	Figs. 24, 25	Fig. 24	Fig. 24	Fig. 24
Case 13	Figs. 26, 27	Fig. 26	Fig. 26	Fig. 26
Case 14	Figs. 28, 29	Fig. 28	Fig. 28	Fig. 28
Case 15	Figs. 30, 31	Fig. 30	Fig. 30	Fig. 30
Case 16	Figs. 32, 33	Fig. 32	Fig. 32	Fig. 32
Case 17	Figs. 34, 35	Fig. 34	Fig. 34	Fig. 34
Case 18	Figs. 36, 37	Fig. 36	Fig. 36	Fig. 36
Case 19	Figs. 38, 39	Fig. 38	Fig. 38	Fig. 38
Case 20	Figs. 40, 41	Fig. 40	Fig. 40	Fig. 40
Case 21	Figs. 42, 43	Fig. 42	Fig. 42	Fig. 42
Case 22	Figs. 44, 45	Fig. 44	Fig. 44	Fig. 44
Case 23	Figs. 46, 47	Fig. 46	Fig. 46	Fig. 46
Case 24	Figs. 48, 49	Fig. 48	Fig. 48	Fig. 48
Case 25	Figs. 50, 51	Fig. 50	Fig. 50	Fig. 50
Case 26	Figs. 52, 53	Fig. 52	Fig. 52	Fig. 52
Case 27	Figs. 54, 55	Fig. 54	Fig. 54	Fig. 54
Case 28	Figs. 56, 57	Fig. 56	Fig. 56	Fig. 56
Case 29	Figs. 58, 59	Fig. 58	Fig. 58	Fig. 58
Case 30	Figs. 60, 61	Fig. 60	Fig. 60	Fig. 60
Case 31	Figs. 62, 63	Fig. 62	Fig. 62	Fig. 62
Case 32	Figs. 64, 65	Fig. 64	Fig. 64	Fig. 64
Case 33	Figs. 66, 67	Fig. 66	Fig. 66	Fig. 66
Case 34	Figs. 68, 69	Fig. 68	Fig. 68	Fig. 68
Case 35	Figs. 70, 71	Fig. 70	Fig. 70	Fig. 70
Case 36	Figs. 72, 73	Fig. 72	Fig. 72	Fig. 72
Case 37	Figs. 74, 75	Fig. 74	Fig. 74	Fig. 74
Case 38	Figs. 76, 77	Fig. 76	Fig. 76	Fig. 76
Case 39	Figs. 78, 79	Fig. 78	Fig. 78	Fig. 78
Case 40	Figs. 80, 81	Fig. 80	Fig. 80	Fig. 80
Case 41	Figs. 82, 83	Fig. 82	Fig. 82	Fig. 82
Case 42	Figs. 84, 85	Fig. 84	Fig. 84	Fig. 84
Case 43	Figs. 86, 87	Fig. 86	Fig. 86	Fig. 86
Case 44	Figs. 88, 89	Fig. 88	Fig. 88	Fig. 88
Case 45	Figs. 90, 91	Fig. 90	Fig. 90	Fig. 90
Case 46	Figs. 92, 93	Fig. 92	Fig. 92	Fig. 92
Case 47	Figs. 94, 95	Fig. 94	Fig. 94	Fig. 94
Case 48	Figs. 96, 97	Fig. 96	Fig. 96	Fig. 96
Case 49	Figs. 98, 99	Fig. 98	Fig. 98	Fig. 98
Case 50	Figs. 100, 101	Fig. 100	Fig. 100	Fig. 100
Case 51	Figs. 102, 103	Fig. 102	Fig. 102	Fig. 102
Case 52	Figs. 104, 105	Fig. 104	Fig. 104	Fig. 104
Case 53	Figs. 106, 107	Fig. 106	Fig. 106	Fig. 106
Case 54	Figs. 108, 109	Fig. 108	Fig. 108	Fig. 108
Case 55	Figs. 110, 111	Fig. 110	Fig. 110	Fig. 110
Case 56	Figs. 112, 113	Fig. 112	Fig. 112	Fig. 112
Case 57	Figs. 114, 115	Fig. 114	Fig. 114	Fig. 114
Case 58	Figs. 116, 117	Fig. 116	Fig. 116	Fig. 116
Case 59	Figs. 118, 119	Fig. 118	Fig. 118	Fig. 118
Case 60	Figs. 120, 121	Fig. 120	Fig. 120	Fig. 120
Case 61	Figs. 122, 123	Fig. 122	Fig. 122	Fig. 122
Case 62	Figs. 124, 125	Fig. 124	Fig. 124	Fig. 124
Case 63	Figs. 126, 127	Fig. 126	Fig. 126	Fig. 126
Case 64	Figs. 128, 129	Fig. 128	Fig. 128	Fig. 128
Case 65	Figs. 130, 131	Fig. 130	Fig. 130	Fig. 130
Case 66	Figs. 132, 133	Fig. 132	Fig. 132	Fig. 132
Case 67	Figs. 134, 135	Fig. 134	Fig. 134	Fig. 134
Case 68	Figs. 136, 137	Fig. 136	Fig. 136	Fig. 136
Case 69	Figs. 138, 139	Fig. 138	Fig. 138	Fig. 138
Case 70	Figs. 140, 141	Fig. 140	Fig. 140	Fig. 140
Case 71	Figs. 142, 143	Fig. 142	Fig. 142	Fig. 142
Case 72	Figs. 144, 145	Fig. 144	Fig. 144	Fig. 144
Case 73	Figs. 146, 147	Fig. 146	Fig. 146	Fig. 146
Case 74	Figs. 148, 149	Fig. 148	Fig. 148	Fig. 148
Case 75	Figs. 150, 151	Fig. 150	Fig. 150	Fig. 150
Case 76	Figs. 152, 153	Fig. 152	Fig. 152	Fig. 152
Case 77	Figs. 154, 155	Fig. 154	Fig. 154	Fig. 154
Case 78	Figs. 156, 157	Fig. 156	Fig. 156	Fig. 156
Case 79	Figs. 158, 159	Fig. 158	Fig. 158	Fig. 158
Case 80	Figs. 160, 161	Fig. 160	Fig. 160	Fig. 160
Case 81	Figs. 162, 163	Fig. 162	Fig. 162	Fig. 162
Case 82	Figs. 164, 165	Fig. 164	Fig. 164	Fig. 164
Case 83	Figs. 166, 167	Fig. 166	Fig. 166	Fig. 166
Case 84	Figs. 168, 169	Fig. 168	Fig. 168	Fig. 168
Case 85	Figs. 170, 171	Fig. 170	Fig. 170	Fig. 170
Case 86	Figs. 172, 173	Fig. 172	Fig. 172	Fig. 172
Case 87	Figs. 174, 175	Fig. 174	Fig. 174	Fig. 174
Case 88	Figs. 176, 177	Fig. 176	Fig. 176	Fig. 176
Case 89	Figs. 178, 179	Fig. 178	Fig. 178	Fig. 178
Case 90	Figs. 180, 181	Fig. 180	Fig. 180	Fig. 180
Case 91	Figs. 182, 183	Fig. 182	Fig. 182	Fig. 182
Case 92	Figs. 184, 185	Fig. 184	Fig. 184	Fig. 184
Case 93	Figs. 186, 187	Fig. 186	Fig. 186	Fig. 186
Case 94	Figs. 188, 189	Fig. 188	Fig. 188	Fig. 188
Case 95	Figs. 190, 191	Fig. 190	Fig. 190	Fig. 190
Case 96	Figs. 192, 193	Fig. 192	Fig. 192	Fig. 192
Case 97	Figs. 194, 195	Fig. 194	Fig. 194	Fig. 194
Case 98	Figs. 196, 197	Fig. 196	Fig. 196	Fig. 196
Case 99	Figs. 198, 199	Fig. 198	Fig. 198	Fig. 198
Case 100	Figs. 200, 201	Fig. 200	Fig. 200	Fig. 200

TABLE I—cont'd.

Class and sub-class	Illustrative example of main class (Figs. 1a, Figs. III)	Illustrative additional example of main sub-class (Figs. 1b, Figs. III)	Number of specimens	Range of size (mm)
I	II	III	IV	V
Class II	Figs. 1, 2	—	—	—
Sub-class I	—	Shore shore margin	1	87
Ex. 6	—	Two trapping marks, three small ones in between	3	88–90
Class IV	Figs. 1(a), 2, 4	—	—	—
Sub-class I	—	Figs. 1(a), 11	2	41, 44
Ex. 8	—	Trapping marks	4	88–90
Class VI	Figs. 1(a), 8	Shore shore margin	3	88
Ex. 9	Figs. 1(a), 8	—	2	—
Sub-class I	—	Figs. 1(a), 11	4	41, 44
Ex. 10	—	Trapping marks	2	88
Class VII	Figs. 1(a), 8	Figs. 11	7	87
Ex. 11	Figs. 1(a), 11, 12	Traps	3	81
Ex. 12	Figs. 1(a), 4	Figs. 11	1	83
Ex. 13	Figs. 1(a), 11, 12	Shore shore margin	8	88–90
Ex. 14	Figs. 1(a), 11, 12, 13	Traps	3	83
Ex. 15	Unclassified as the margin can not be seen	—	4	87, 88

TABLE II
Description of the Marks on the Coins as Illustrated on Plate III.
MARKS ON THE OVERSE.

Figure on Coin.	Every Part of Mark.	Form and Location.	Number of coins on which the mark appears.	Number of coins in the lot.
1	2	3	4	5
1	Three circles and three arrows arranged round a central circle (see fig. 1) The circles are made of the "Grey Metal".	See E	20	1-20
2a	On fig. 1, the circle on each side of the circle (see fig. 1)	See F	8	11-20
2b	On fig. 1, the circle on the right side of the circle (see fig. 1)	See G	8	12-20
3a	On fig. 1, the circle on the left side of the circle (see fig. 1)	See H	1	20
3b	On fig. 1, the circle on the right side of the circle (see fig. 1)	See I	1	20
4a	On fig. 1, the circle on the left side of the circle (see fig. 1)	See J	1	20
4b	On fig. 1, the circle on the right side of the circle (see fig. 1)	See K	1	20
5	The circle on the right side of the circle (see fig. 1)	See L	20	1-20
6	The circle on the left side of the circle (see fig. 1)	See M	20	1-20
7a	On fig. 1, the circle on the left side of the circle (see fig. 1)	See N	1	20
7b	On fig. 1, the circle on the right side of the circle (see fig. 1)	See O	1	20
8	On fig. 1, the circle on the left side of the circle (see fig. 1)	See P	1	20
9	On fig. 1, the circle on the right side of the circle (see fig. 1)	See Q	1	20
10	On fig. 1, the circle on the left side of the circle (see fig. 1)	See R	1	20
11	On fig. 1, the circle on the right side of the circle (see fig. 1)	See S	1	20

TABLE II.—*Contd.*

Figure on Plate.	Description of Style.	Class and Sub-class	Number of styles in the series	Waypoint of the series in the list.
1.	2.	3.	4.	5.
3a	Three sections in a row. The middle one higher than the others.	D D. 1	2 3	39, 40 41, 42
3b	Stylized high-backed to the middle one superimposed on lower ones below.	E	1	43
3c	Two sections with a porch on the last, ridge superimposed on third above.	G, H	2	44, 45
4	Three sections, one above another with a porch on the middle one. The "Columbian" mark, as in Chinese.	H, I H, H H, H H, I H, H I H I	3 3 3 4 4 1 1 1	46, 47 48, 49, 50 51 52 53 54 55 56, 57, 58
5	Stylized high-backed with a porch on the middle one. The "Columbian" mark, as in Chinese.	J, K J H	3 1 1	59, 60 61 62
6	Four sections, one above another.	L, M L, M L, I	3 3 1	63 64, 65 66
7	Section having a porch with a superimposed.	H, I	2	67
8	Grouped bell-shaped style.	L, M P	1 2	68 69, 70

TABLE II—*contd.*

Figure on Plate	Description of Fish.	Class and Sub-class.	Number of scales on side, which the head approx.	Number of the scales on the tail.
1	2	3	4	5
1	Round fish being right with scales above.	A. B	5	22
10	Round fish, prominent flaring eye, with two scales above and two below.	B. 1 B. 2	5 6	21, 22 20
21	Round fish being right	B. 3 B. 4 B. 5 B. 6 B. 7	5 5 5 5 5	7 10 21, 22 22 21
34	Round fish being right, with scales above and below.	A. B	1	22
35	Round fish, very pale, for a number of scales above and below, being right.	A. B	1	18
36	Round fish, being right, 18 scales, with the scales above and below from the head, and with a few below the head.	A. B	1	19
37	Round fish, being right, with scales above and below.	A. B	1	20
38	Round fish, being right, with scales above and below, and with a few below the head.	A. B	1	18
39	Round fish, being right, with scales above and below, and with a few below the head.	B. 1	2	20
40	Round fish, being right, with scales above and below, and with a few below the head.	L	2	18, 19, 20

Table 15—continued

Figure or Case	Description of Work	Class and Publication	Number of pages on which the work appears	Number of citations in the list
1	2	3	4	5
10	Island facing right with topographical features.	2	1	28
20	Islands, with part of a mountain, background for the position of Fig. 1b.	2, 4	2	24, 18
30	Upper portion of island facing right, but with topographical features above it.	2, 3	3	14
40	Part which appears in the lower background of a map or of the island facing right, but the former above and also in part a portion of Fig. 1b.	2, 30	3	10
50	Island facing right —	2	1	20
60	Island (Fig. 17) facing right, (Fig. 1) a map with same island 2.	1	1	25
70	Island, resembling 4 (Fig. 1) facing right, sailing person, with map above the land, and lower resembling 4 pulled above the land.	3	1	23
80	A land resembling island —	30	1	23
90	Sea with islands —	2, 1	2	24, 1
		2, 3	3	2, 5
100	Two of 4 flower design from Fig. 17 or 18	2, 3	2	40
110	Sketch of ocean point —	12, 1	1	40
120	Two with sail —	2, 4	1	23
		2, 7	1	24, 11
		2	1	11

TABLE I.—*Contd.*

Figure on Plate.	Description of Mark.	Class and Subclass.	Number of "X" marks in each set of marks appearing.	Number of the set in the list.
	a	b	c	d
81	Band of four angles, within a square.	L. 6	8	45, 54
82	Band parallel to b-c	L. 7	1	51
83	Band of shorted and long.	L. 10	0	57
84	Band of shorted, with long, and vice versa	L. 7	0	59
85	Five angles in rectangular frame, with a dot in each side above the central one	L. 8	1	15
86	Four angles, which may be long, or short, or square.	T. 1	2	67
		S. 7	1	66
87	Two "X" marks, one on either side of a vertical line with 4 dots in each corner.	J	0	62
88	Four dots in a small square frame, with two corners shorted, and position of L. and long shorted in other side.	L. 7	1	63
89	Four dots in a small square frame, with two corners shorted, and position of L. and long shorted in other side.	L.	1	64
90	Two dots in a small square frame, with two corners shorted, and position of L. and long shorted in other side.	S. 8	1	65
91	Two dots in a small square frame, with two corners shorted, and position of L. and long shorted in other side.	L. 1	1	67
92	Two dots in a small square frame, with two corners shorted, and position of L. and long shorted in other side.	L. 1	1	68

TABLE II—continued
VALUES ON THE Y-AXIS

Figure on Plate.	Description of Specimen.	Class and Distribution.	Number of specimens which the study includes.	Number of characters in the set.
1	2	3	4	5
88	Other two, such as (C. A. 5, p. 14) "found the very same" as 144, 145 and 146, and also above and below.	A. 1 A. 2 A. 3	3	1, 2 3, 4 5
89	A variety of the same - "Tuffa black".	A. 1 A. 2 A. 3	3	4, 4 5 6
90	Half-pointed shape of rounded above on one side and blunt pointed above and below, some have small sharp flange below, some with small sharp flange below. May be a variety of 88, as it resembles the smaller compound, yet is.	A. 1	1	7
91	Curved, horn with a rounded at back side, blunt above and little flange below, some partly showing, curved on 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000			

TABLE II.—*Contd.*

Page or Folio	Description of Mark	Class and symbol	Number of occurrences in the text	Position of the mark in the text
1	2	3	4	5
62	mark in right margin above pointing left	L	1	88
63	Three marks and above number up to 1000 (the "marking marks" in the "marking table" used in the "marking")	A. 1 A. 2 B. 1 C.	1 2 3 4	8 13 88 88, 88
64	Three marks and above the "marking" (the "marking") of the "marking" (the "marking") in the "marking" (the "marking")	L	1	88
65	As mark accompanied by a "marking" up to 1000 (the "marking" in the "marking" (the "marking") in the "marking" (the "marking")	B. 1 B. 2 B. 3 B. 4	1 1 1 1	88 88 88, 88 88
66	"Marking" (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
67	A "marking" (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	L	1	88
68	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1 B. 2	1 1	88, 88 88
69	As mark (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	L	1	88
70	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
71	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
72	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
73	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
74	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
75	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
76	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
77	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
78	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
79	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
80	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
81	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
82	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
83	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
84	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
85	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
86	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
87	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
88	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
89	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
90	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
91	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
92	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
93	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
94	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
95	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
96	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
97	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
98	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
99	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88
100	Marking (the "marking") in the "marking" (the "marking") in the "marking" (the "marking")	A. 1	1	88

TABLE II—*Contd.*

Figure on Field	Description of Mark	Class and Sub-class	Member of family to which the mark applies	Figures of the system to which it refers
1	2	3	4	5
41	Line is represented by two members pointing left, each a small hook.	B.	2	48
73	Its line round a central dot.	B.	3	57
74	End of line a square	I	2	51
75	Recess	$\frac{A}{B}$ $\frac{1}{1}$	1	59 42
76	Three marks connected by arcs with lateral angles between them.	A. 4	1	31
78	Three vertical lines, two representing the same point, and the right hand one with a projecting line on each side.	B. 1	1	43
77	(See above). Another position of an isolated double hook.	A. 5	2	53
79	Double hook 1 facing left (See also Fig. 77).	A. 6	1	57
80	Figure as it appeared; may be intended for double hook facing left.	A. 12	1	33
81	Scrambled; represents a portion of Fig. 76.	L.	1	64
82	Minute mark, which may be the junction between B.	A. 7	1	38
83	Line, which may possibly be a line with 81 below it.	A. 13	1	45
85	3 arcs of two lines connected; double number.	A. 11	1	55
84	Small circle above curve	B. 3	2	61
86	(Scrambled). Similar to 81; point 2 appears to be part of a larger figure as seen.	A. 8	2	51

George H. Harwood.

Figure or Plate	Description of object.	Shape and Dimensions.	Number of edges (No. 9 to 12) (See note in p. 100.)	Number of like notes in the list.
1	2	3	4	5
88	Detail of top plate in wood frame.	X. 1	3	48
89	Two square plates separated by a space of one inch.	F. 2	5	50
90	Circle with a hole in the center.	F. 1	1	41
91	Straight line connecting to a point and another edge, within the wood ring.	F. 1	1	42
92	Stripped into longitudinal —	F. 2	2	43
93	Shaded object in illustration.	F. 2	1	44
94	One, represented by an object, reaching 44 inches, also having 442 feet, 1 inch square in length of 442 inches.	X. 10	2	45
95	Section of a house of eight pieces, round, with a hole in the center.	F. 2	1	46
96	A cross 8 inches 4 feet —	G.	1	47
97	Stripped of paper and frame —	G.	1	48
98	Shaded on each side of a variety of the "1000" mark. This work might be a number of 10, 100, 1000, 10000 and 100000 and 1000000.	F. 2	1	49
99	Two longish pieces very round 1249.	G.	1	50

III—Contributions of Bengal to Hindu Civilization.

By **Mohammedul Haque Haerunnasir**

B.A., CSE.

State Contributions.

Ships and Boats.

Bengal always is a large river, and so there was in Hindu days that the people in very ancient times knew how to build boats. The boats had names of various kinds — Deer, Deer, Peep, Hawk, Hawk, Eagle, Chip, Maymarchid, etc. All these boats were small boats and could be found everywhere. What constituted the Bengal's special glory was the fact that she built her ships too.

There was a king in Vidysagara, according to the Buddhist tradition, in Bengal even before Lord Buddha's time. He married the daughter of the king of Kalinga and had a beautiful daughter by her. She was a naughty girl. She fled from her home and joined a party of merchants who were going to Magadha. When they arrived near the frontier of Bengal they were attacked by a lion. The merchants fled for their lives, but the princess followed the 'lion,' and placed him to rest that he married her. In course of time she had a son and a daughter. The son of the son resembled those of the lion, and for this reason he was named Shishubala. Shishubala, when he grew up, fled with his mother and sister from the lion's cave. When they reached the frontier of Bengal the king's brother, who was the Shishubala or frontier officer, sent the princess with her son and daughter to Vidysagara. The lion returning to the cave missed his son and daughter and was very unhappy. He began a diligent search everywhere and at last came into Bengal. His appearance caused the villagers who told the king to appoint him as the danger. The king accordingly kept at home the other

of a large vessel for the capture of the lion, "Herald to Sindhu-dhim." If you can capture the animal, I will make you king." Shishakaba killed the lion, became king and married his daughter. He had a large number of soldiers by his marriage, the others being named Vijaya. Vijaya was very wicked. He oppressed the people very much. The latter, then, prevailed, came to the king and asked him to kill Vijaya. The king sent him in a boat to the sea with seven hundred followers. His children and those of his followers were sent in another boat, while their wives in a third. The wives landed in one island, called Nagadripa, and the families in another, named Shishadripa. Finding them, Vijaya rushed forward, attacked, and captured them. He was called Sugata. Here, too, he began to oppress the people. The latter showed him and begged in a boat to Lanka-dripa. On the day he landed here, Lord Buddha told himself down between two pillars in the city of Kashi and was attempting to obtain Nirvana. Addressing Indra he said "To-day Vijaya has landed in Lanka-dripa; kindly protect him; he will preach my religion there."

The three boats in which Shishakaba and Vijaya, his sons and their wives, were very large. They were ships, for each of them could accommodate seven hundred persons. Two thousand five hundred years ago, boats of this description used to be built in Bengal. There is mentioned in the Ajanta cave, a picture of the ship in which Vijaya sailed to Lanka-dripa. It appears from this that the ship had its mast and sail and everything which a ship required before the successful application of steam power for the purposes of navigation. There is, every, however, no mention about the ship. But the picture in the Ajanta cave is still there and the evidence is further covered by the following. The picture is between hundred years old. When it was engraved nobody thought it had been constructed.

Even before Lord Buddha's time there were large boats in other parts of India. There was a big port near Bombay, called Shamshukha or Surroby, from which ships sailed to Babru or Babylon. From Sopura, too, ships sailed to different parts of

the world. Whether of ships capable of carrying seven hundred passengers.

But we have not heard of such ships sailing from Tamsui to Bengal before or after Lord Dalhousie's time. Nevertheless it is supposed by European scholars that Tamsui was a busy port in Dalhousie's time. This conclusion is strongly corroborated by the Arabic-States in which Capatya says that the sailor in charge of ships supervised navigation in the sea. Hence there can be little doubt that the Chinese ships sailed from Hongkong and Nagasaki. But with the exception of Tamsui, Bengal and Nagasaki had no part.

The *Imperialist* Carica is an ancient work. Frederick Wilson says it was composed in the seventh century A.D. Other scholars, equally competent to know an Arabian, however, think that its date preceded the birth of Christ. This book gives an account of Tamsui. We are told that many ships sailed from this port across the Bay of Bengal. One of the last Kamasu returned from here for a distant voyage. His ship was sunk by that of a Tamsui, named *Barbar*.

"*Tamsui*" is the Hindustani Carica name of *Barbar* of Egypt. It would seem that the country of Kamasu existed at the time the work was written.

We learn that ships sailed from Tamsui to Japan, and China even after this date. Some hundred years after Christ Fu-tien sailed from Tamsui. There were men of all nationalities in the ship. It got with a storm in the turbulent Chinese sea. The ship was on the point of sinking, but Fu-tien prayed to Buddha and the storm passed. At a still later date, Indians sailed to Sumatra, Java, Borneo, other islands, and spread in each of those countries. Tamsui, Tamsui, in Buddhist religion. But they probably embarked there, Hindustani, although there is nothing to prohibit for supposition that they sailed from Tamsui. There is however no evidence available on the point.

We learn from the ancient accounts of Japan that the people of Nagasaki conquered the country many times and

squad Indian civilization there. It appears from the *Barnes Archaeological Report* that in very ancient times the Magadhas entered Bagan and preached there the religion of India.

Edkins says that the king of Bengal had warlike fully equipped. There can be little doubt that the Pala Kings fought naval battles. It is distinctly written in a copperplate belonging to Dinanapala (which has been discovered at Khajuraho) that the said king had many ships always ready for naval fight. It is written in *Skandavata* that Dinanapala crossed the Ganges in a bridge of boats. It also appears in a stone engraving in the city of Kalyani that in A.D. 1070 some Buddhist Mahasas embarked from Tansaligianal on arriving at Tapan referred the Buddhist religion there.

It is from Bengali writers on Harsha and Megasthenes however that we derive glowing and perhaps a somewhat exaggerated accounts of his voyages in those years B.C. We are told that a certain merchant in Bengal went to undertake periodic voyages. On one occasion he equipped fourteen to fifteen vessels, put them under the charge of a single Rajah, and passing through the Ganges, entered the sea. Crossing the sea he proceeded to Oxyton, and selling there, visited various islands in the ocean, after a voyage of fourteen or fifteen days. The principal ship of Chud Badaga was called *Madhava*. In *Harsha Bhata*, composed by Datta Varadana, it is stated that starting from Oxyton and after a voyage of thirteen days, Chud Badaga discovered a new station. Volutions of land and forest reached on board his ship. He kept through forest and being unable to leave the shorelands of his other vessels which did in black ships: "There really exists any all. I do not see any one of them. My life too is in danger!" He retreated the pilot to discover some means of safety. The latter tried to quiet his down, and failing to do so, dragged out a number of oil sacks from the ship and threw them into the sea. In an instant the vessel of trees ceased and the sea became tranquil. The other ships were discovered at a distance and Chud Badaga was now full of joy.

Even after the date of these books, we find that when Rajas

Day and Freilichthagen became very powerful, they sought novel routes and often undertook distant voyages. It must be remembered indeed that they were in a great measure led by the Portuguese pilots. At a subsequent time, however, the Raga of Amhar, aided by the Portuguese, aided Senegal, inaugurating there a reign of terror. Fante Khan punished them with the help of Bengali Mojahs and expelled them from the Bay of Senegal.

*Synopsis Contributions,
Buddhism, Bikkhadr.*

In the introduction to a work entitled "Abhidhammika" Yashojyoti² the author Vasubandhu is stated to be like a noted Buddha. If this man lived of India, there can be little doubt that Yashojyoti was a noted Buddha in all Asia. Of the Buddhas who live here in China, he was the greatest, all over those his disciples and their disciples spread over Japan, Korea and Mongolia. Yashojyoti was in India to derive a first-hand knowledge of Buddhism and Yoga. But he learnt a great deal more than he came to learn, and he reflects on small glory upon Bengal, that the seat at which first he learnt was a Bengal. Bikkhadr was the son of the king of Kamrupa. He was the head of Mahadevi Vintre at the time when Yashojyoti visited India, and as such was regarded with awe and respect by kings, and ming even the Emperor Harisvardhan himself. This was however owing to the position he held and not due to his personality. But the glory of his wisdom and learning surpassed even the dignity of his high office. Yashojyoti was a man of wide experience. He viewed his guru like a god and gratefully acknowledged that Bikkhadr had dispelled from his mind all doubts which could not be cleared up by investigation derived from the guru of various other masters on the subject of Buddha, Mahadevi, and Buddhist Yoga. The ideas and views which the chief teacher of Kamrupa could not with all their wisdom remove were all eradicated away by Bikkhadr and without exception. Bikkhadr was a Mahayana Buddhist, but he had studied the religious teachings

of all the other men. This of itself did not (yet) mean much, for all kinds of Mahayana monks were reported to possess such versatility. What satisfied upon him special glory was the fact that he had also thoroughly mastered the *Sūtras* of the Hinayana. He thoroughly studied *Śālistamb* and taught *Yama Chwang* all the commentaries upon it which were then in existence. He also instructed him in the *Yōmeigaku* fundamental religious works of Shintōism. It is not generally known whether *Shōin* ever had a personal intercourse with him in all this *Shintō*. His relationship was confined to the study of his signs. When attracted by the wisdom and learning of *Yama Chwang*, the other Buddhist monks related upon his sending to this country, *Shōinshō* said "China is a great country. *Yama Chwang* must preach Buddhism there and you should related in his way. If he preachers, Buddhism will flourish; but if he stays here, no good will come of it." When again, *Kōshōrōji Shōkoku Yama* repeatedly requested *Yama Chwang* to go to *Kiamitsu* and the latter refused, the latter said, "Buddhism has not yet found the way into *Kiamitsu*. If *Yama Chwang*'s going helps to spread the religion there, I will be great joy." All these facts prove that *Shōinshō*'s knowledge, his policy, and his religious attachment to the religion is profound.

A few recollections his childhood. I have read already that he was the son of the king of *Kiamitsu* and was a Buddhist by birth. From childhood he had shown a predilection for learning and his father was glad. He travelled all over *Shōin* in furtherance of the cause of learning, and in the thirtieth year came to *Nikaidō*. Here *Shōinshō* *Daikōryō* was at the head of the Buddhist organization. *Shōinshō* became his pupil and in a few days mastered everything which his guru had to teach. Just at this time a *People* who had gained knowledge in religious controversies came to the king of *Magaka* and challenged a discussion with *Daikōryō*. The king champion was for *Daikōryō*. When the latter was making preparations for his departure *Shōinshō* said, "Why should you go?" *Daikōryō*

replied, "The glory of Buddhism is on the march. Intelligent people are spreading abroad on like a fire. Unless we succeed in satisfying them, there is no hope for the progress of Buddhism." Shikhadra said, "You had better stay here. Let me go." When Shikhadra saw the Devil, the latter observed with a smile, "Is this the boy who is to engage me in controversy?" In a short time however he realized his mistake, for he was completely beaten. Unable either to meet the arguments of his young adversary or to answer his questions he reluctantly dismounted and hurriedly left the place. Shikhadra's bearing and high scholarship filled the king with admiration and he bestowed upon him a city. Shikhadra however said, "What shall I do with wealth when I have entered the Holy Order?" The King replied, "The light of Lord Buddha's wisdom has long disappeared. Unless there be no worship, monks here can no hope to have true religion. Be glad to do nothing any more." Shikhadra then accepted the property and from the income built a large Buddhist temple.

That evening when, after its daily services, wisdom as well as its love of religion, Shikhadra returned from the early Buddhist temple, he wrote a large number of books. His words and circumstances were brief and their language simple. These were for scholars read like him equally in all the Eastern *English Countries*.

MAHĀ DEVA A BUDDHIST WRITER.

The great Spirit Deva who has written hundreds of books upon the Buddhist religion (Hinduism was, I think, a Devil). For I find Deva's books a different opinion. He says that Deva was an inhabitant of Samatya. I have got a list of Spirit Deva and with its help I hope to clear up this point. There is, however, the place which contained the name of his birthplace has been long since changed by somebody and it is impossible to decipher it. Shikhadra as well as the capital of China were the spheres of his activities. When he left Deva his mother gave him the following instruction:—

"To make that you may complete work you should make Mahā Vajra Deva's your spiritual guide."

Now, Mallikarjuna was somewhat out of place in Bengali. His dialect was not much prevalent there.

There is another reason for supposing that he was a Bengali. In Nalanda he had a shop or cottage. He was wont to be always drowsy, either when he ate his food, or when he lay down to sleep or sat in his study. Hence the lines :—

कुलशेखरिः कृतकः

कृत्रिणि कृतकः

कृतेः कृत्रिणि कृतकः ।

This may be why he was called "Krutaka." When he lived in the capital of Magadha he did the work of a "Kram." Now, there are several Bengali words ending with the suffix "कृतक" or "कृतका." The question is whether Kṛta, Kṛtaka and Kṛti Deva, signification and the same person. The probability is that they were not.

It further appears that Kṛti Deva was the author of three books—

- (1) *Śāstra Saṃgraha*.
- (2) *Śāstra Saṃgraha*.
- (3) *Śāstra Saṃgraha*.

The last two have been discovered and printed, but the first has not yet been traced. But we have got another book which bears the name of Kṛtaka, which was written by him. This work, too, like the two books which have been discovered, is written in Sanskrit and contains in plain language by Bengali. Again, in the two books discovered and especially in *Śāstra Saṃgraha*, there are portions written in a language which is not Sanskrit.

It may be agreed however that the two books mentioned above had with the disciples of the Nalanda School, but the other, *Śāstra Saṃgraha*, belonged rather to the Tāntrika or Bhāṭṭya school. How could the same man, it may be asked, write books of two different times? I would refer to this question to the opinion of Bhandarkar who says that even in West Bengal, Tāntrika disciples are to be found here and there. We have

also was that Vajrayana, Sahajayana and Kalacharayana are not independent of Mahayana. All three were regarded themselves as being part and parcel of Mahayana. They thought they had only simplified its complexities and secured its advancement. The Nephews who belong either to the Vajrayana or Sahajayana School call themselves Mahayana Buddhists.

In Buddhistspantham, Hindi Dham frequently are known by appellation as Advaita spirit which cannot be said with in any language but Bengali. It is **স্বয়ং স্বভাব**, which, as every Bengali knows, is very strange to our language.

There is also a (verse) song which throws some light on the question. It is this—

“আজ ধর্মকে যুঁ খেলি ময়ূরী
ফিরে গড়িয়ে দেওয়াই শিল্পী”

“To-day Dharma you have truly become a Bengali, ha.”

For all these reasons I signed Sanil Dey as our English group. The Tongue works say that to war an indication of Nature. I do not know where the place is situated but I think it should be traced.

Small Contributions.

Natha Panthe

The Naga in this country bear the title of Nithan. They say “we were the spiritual guides of kings, but the Portuguese have chased us from our office.” Accordingly they have set on foot a movement for saving the moral thread. The manners and customs of the Nithan however do not resemble those of the Brahmanas. For many years past I have been trying to inform myself about their religion. On reading an article on “Mahayana-Nitha and a few others” by Holgan which appeared in the Journal of the Royal Asiatic Society, I was first impressed with the belief that a religious school called Nithanas held for many centuries subservient way in Bengal and Eastern India. It was formerly believed that the founders Nithan mentioned in the Maha-Naga-purāṇa of Gouda-nātha belonged to Kayir's class. The Europeans have issued a work which contains a dialogue between Nitha and Christbeath. This led to the

supposition that they were contemporaries. Dr. Waddell has proved from Tibetan books that Gendunchoi belonged to sixteenth century A.D. It is the prevailing belief among the Tibetians of Nepal that all the Nialas were Bonholders and that it was Gendunchoi only who forsake Bonholders and became a Bhoja. As long as he was Bonholder he was called *Karagya*, or *karagya* *karagya*. In the course of my research I have seen a *Tantra*, entitled "Kashyapa's *Vijāṇa*," brought to light by Marquis de Lamoignon or Marquis de Lamoignon. It is written in the character of the sixteenth century A.D. It does not contain the smallest reference to Bonholders. There is an ancient Bonholder work which, quoting a Bonholder passage of Marquis de Lamoignon, says belongs to Bonholders, or a Bonholder's School of thought. These are many other reasons for supposing that the Nialas professed a religion which was neither Hindu nor Bonholder.

What was the god of the Nialas. Their religious books are written in the form of Sanskrit *śāstra* in the *Tantra*. It says they were responsible for the *Madhyama* system. Their religion consisted in the practice of Yoga, by means of various postures. The fundamental principles of the religion have not as yet been discovered, although it would seem that they favored reincarnation. They did not care much for heaven or hell, their efforts being mainly directed towards the attainment of *Moksha*. The *Moksha* has subsequently degenerated into *sanjāta*'s union; it is defined as any what had been the objective of the early Nialas. At the present time every Nialas have taken to begging with the help of their conjuring tricks. The Nialas have no objection to indiscriminate religious in general. The Mahamandala of Bodhi is now the principal place of their pilgrimages. There dwells their religious head who is called *Natja*. He is a rich man. His Mahamandala is a large room surrounded on all sides by walls. A visit to this place enabled us to learn that the *Natja* worships the Emperor of the gods and he himself is regarded by the people as a god. The *Natja* is not angry, but they have no objection

to beguiling children. Neither do they entertain any prejudice against him at once. In view alone they judge material expenditure.

I have seen many a passage of Mirantra's devotion to (our Bengal) which proves conclusively that the British were benefactors of Bengal or at least of Eastern India. Bengal was generally the scene of Gorakshanath's activities. His disciple Philip was the hero of the song of Mirantra. When Mirantra began his own religion, it was Gorakshanath who introduced him to the fact. Mirantra's book is often called *Mirantra's Nitha*, which shows that he was a follower by name. What we know, so much is all probably have been a Bengal.

When the British became a power in India, both Mirantra and Gorakshanath moved to Gorakshanath. It is interesting to note that though the work of Mirantra's Nitha makes a mention of Buddhism, it is now the principal god of the Buddhist in Nepal. The Buddhist Council of Gorakshanath Nitha is held there with a group assembled in the name of any other god. As to Gorakshanath it may be said that throughout all the Buddhist in Nepal are not quite pleased with him; there can be no doubt that his followers worship him as a god. He is likewise worshipped in Tibet.

For all these reasons I hold that the British were indeed the great glory of ancient Bengal.

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Philip's Religion was the truth glory of Bengal. He was an incarnation of Vedic religion in Bengal. He became a Philip and sought to be a Philip. He was, with a short time he came to be regarded as a personal deity. The religion of the Vedic religion is Gorakshanath, where he played with reality by assuming the name which has come into Buddhism there. After his religion, he himself became the religion of Vedic religion. This was a time when Vedic religion was the greater importance than ever.

Nyabula. For it was here the training ground of many great scholars who afterwards preached Buddhism in India and abroad. Again, the great stupa of this Nyabula, was a sharp and learned-witted Nalayaiba, Pajjakaaravaji, Jhamaat Dharma and various other distinguished scholars and scholars who contributed to the fame and glory of Nyabula.

It conferred no small glory therefore upon the person who used it as the seat of such an institution. Dharma's frequently engaged in controversy with great Buddhist scholars and also with those who belonged to the several Tantras, and beat his opponents soundly. At this time Dharma was declining in Tibet and a sect called Vajrayana was becoming prevalent there. Enraptured at this, the king of Tibet sent a messenger to India inviting Dharma to his Court. Dharma was at first unwilling to go; afterwards however yielding to the good-will of the emperor he accepted the invitation. The king sent a large retinue who accompanied him to Tibet. During the journey he remained for several days at Srigangabodhi in Nepal. Starting thence he crossed the far-famed peaks of the Himalaya and reached the Tibetan Empire. The capital of the king was situated in Western Tibet. The Viharas in Tibet in which he had stopped during his sojourn are even now regarded by the Tibetans as sacred. In his Archaeological Report, Frazer has printed out the places of his activity in Tibet. He was in his seventieth year at this time, then he reached here and succeeded in converting many Tibetans to Buddhism. Since this time many different sects of this religion have sprung up in Tibet so that no approximation is now maintained as to the possible discrepancies from that country at any time. In Tibet Dharma preached the Mahayana doctrine. But convinced that the Tibetans, habituated to the worship of Thibya and Dharma, were not fully prepared for the pure doctrine, he translated the name Vajrayana and Kalachakra into Tibetan and wrote many prayers pointing out many different modes of worship. The Tantras catalogue numerous his names in every age. He is worshipped as a god to this day by

many thousands of people. Many suppose that the learning and culture of Tibet were all due to his efforts.

Blount's Contribution.

Jagaddala Mahasvithaya and Vikrami Candra.

Mr. Wright picked up a few manuscripts from Nepal and presented them to the University of Cambridge. Among them is to be found one which is called *Shiva Deva's Shiva Samantaya*. It is written on paper and contains hand-writing which is merely Bengali. When Bechell catalogued it he said that it had been written in A.D. 1400 or 1405. When it was printed, he put the date one hundred years back, doubting whether paper could have been that. Bechell is a good scholar. I may perhaps look at a private friendship with him. On one occasion he and I went to Siegel together. But I cannot presently myself agree with him on this point. I have seen in Nepal manuscripts written on paper much older than that used in Shiva Samantaya and have brought with me one which is much significant. I am not prepared to hold that any manuscript is much more likely to be written on paper. Dr. Bechell has shown that in very ancient times "Khygal" was in extensive use in Nepal. The word "Khygal" is Chinese. It has come to us through Siamoisians who got it direct from the Chinese and corrupted it into "Khygal".

Towards the end of the manuscript, we find the words as:

जगद्धला महास्वधाराय विष्णुविक्रम चन्द्राय नमः.

Bechell says he does not know who this *Malayalam* *Pradip Jagaddala* *Pradip Vikrami Candra* was. In 1897 when I returned of my visit to Nepal, I found in several manuscripts mention of the name of *Jagaddala* (and not *Jagaddala* as in Bechell's *Mahasvithaya*). At that time I was ignorant of anything connected with his collection. I became acquainted also with the person *Vikrami Candra* at this time. It was he who had written a commentary on *Samantaya* called *Samant Kavya*. This commentary was written after the death of *Shivadev*.

When after this I published *Samantaya*, I corrected my view that *Jagaddala* was situated near the city of *Rajpuri* (Banshi)

Political Constitution.

Lalpath and his Siddhacharyya

Lalpath and his Siddhacharyya contribute the twelfth glory of ancient Nepal. Of Lalpath, I have had occasion to mention in one or two places. He was the earliest Siddhacharyya. He has been described in many places as the 25th Siddhacharyya. He was a Bengali. In India he is even now worshipped, a goat being sacrificed to his image. In Mayurkhanja he has a temple, in Thak he is worshipped as a Siddhacharyya. He wrote many Bengali songs and songs composed in the Sanskrit Buddhistic style and was the founder of a sect which is called Sahajiyas or any of its sub-sects. He was in possession of poems which show that the Siddhacharyyas about him acknowledged their influence in Nepal and Eastern India. In an. 1830s the Englishman named Lord Bingham was king of Mithila. He at certain times visited Nepal and even went into the house of Mumukshu in Nepal and Dilli. After his coming of his disciples set up the throne of Nepal. Lord Bingham had a minister named Chandrahari. The latter wrote a number of verses in English. In Lord Bingham's Court there was a poet who wrote good verses in Sanskrit. He was called Jyotirmukha Kavachacharyya. Perhaps this was derived or was named in Bengali. He has left a volume work entitled "Yamaia Kathanam," written in a language which seems to be a strange mixture of Sanskrit and Bengali. The object of the book was to impart instruction as to how persons and things should be described in poetry. He converted the names of 14 out of 21 Siddhas to Sanskrit or native. Among the names he mentions, we find those of most of Lalpath's disciples. The fact, that this work was in existence down to the time of Lord Bingham shows undoubtedly that Lalpath was extraordinary man.

His name is Thapar than Lal was called Mayasandha. It seems that he was fond of the emblem of this (which by the way is considered a deity) by every Bengali. The same emblem taken care to point out that he should not be that

cannot be confused with *Halapendula*. Also see the case of *Alnus*, which led you *Halapendula*.

Of the Siddhanta, the History or Geography of the following have come down to us.—Iris, Kulkuri, Nira, Bhagwan Nika, Kaka, Chandi, Gita, Bhanda, Naga, Kharai, Mani Mahipala, Binda Barua, Ajalwa, Tishra. All these Khasa books were intelligible even before the Mahomedan conquest, and hence it became necessary to write Sanskrit notes on them, according to Sahasra Tika. Besides these there was a large number of Puhis which had also their commentary in Sanskrit. All these have been translated into Hindi or Tibetan. The works of Bhagaditya and Mahaditya have been also translated into the same language. So, if we carry our research into the Hindu literature and the Tantric collection, we will not only find the ancient religious opinions of Bengal but also adequate materials for writing a history of her literature. The Bangali knows very little of his own ancestors whose annals have been preserved by their Rishi disciples. This is indeed a reproach to us, but there can be no doubt that it adds to the glory of our ancestors.

IV.—Chastana's Status and Date of Emigration.

A young scholar, Mr. Shyama Chakravarty, is a son of Mahanagacharya Sampurnanand Bharti, has made an important contribution to the Faka period of history by reading the name on the third statue found along with that of Kumbhina's at Malava. It is "Shastana". Dr. Vogel missed this identification by reading the first letter incorrectly (he read "Shastana"!).

The fact that Chastana's statue is found in the same village or Devadaha, to borrow the word of Bhata, and of the locality, on the first statue of the Kumbhina group, proves that Chastana was a near relative of Kumbhina and certainly belonged to the same family. Chastana's identification by the known date of Fekury, the grandfather, who mentions the capital of "Thastana." Kumbhina's date was, because impossible to be placed in the first century A.D. His time must be about A.D. 180, the time of Fekury. The date of the seated King is my opinion is that of his father, for it is here that the denomination of the master temple (Devadaha) is mentioned. His name which is read as *reva rta* is identical with *Wera Kumbhina*, and his description *Thakasyam* probably denotes surname to the original founder of the family (taking Kumbhina as a personal name). Statues of two more statues were found in the ruins of the same Devadaha. This is all probability was a son of Kumbhina. Chastana was a contemporary of other Kumbhina in his son, assuming that his father's period belonged up to 111 A.D., the capital of Chastana. We would not be far from the mark in assuming the period of Kumbhina to fall between A.D. 10 and A.D. 130 on the evidence of this new datum, brought to light by Mr. Chakravarty.

R. P. J.

— [I am happy that Mr. Chakravarty will publish the results of the survey soon in the Journal before long. I do so indeed I shall except his reading was right indeed.]

V.—"Salweenka Station"

Indian Meeting of Salweenka Station held in London, the
house of Dr. Thomas Wright's residence on September
5, 1868.

(I.)

Rev. W. L. Smith.

Alleged Burial Chamber of Salweenka-Station. Illinois.

Dr. Frank A. Smith asked attention to the proposed identification of two stations in the Indian Museum, Columbia, found in Plains Indian's burials, which are in the ground, and of the size, or a little larger. Each have a short inscription of eight characters, one on the west pointing over the back. The chambers are conspicuously different in construction, the first is peculiar and the form of the letters are observed by the parallel grooves marking the side of the word. The only letter repeated is a, which appears in a curious form shape, most resembling that found in certain Indian inscriptions of the first or second century A.D., a date quite impossible for the stations, which undoubtedly are certainly ancient and probably pre-Mexican. The inscriptions have been studied carefully for the first time by Mr. E. T. Johnson, whose work has been continued by Mr. E. D. Young of the Indian Museum. Both the scholars named, who had the advantage of examining the stations at leisure, have published their results in the *Journal of the Royal and Anthropological Society for 1868*, Vol. V. Both agree that the stations are pre-Mexican, the oldest known in India, and that they are portions of the two clans, Aja or Udaya, and Ah-ah, Watah Wamsh or Watah (Wanda) Wamsh, the oldest in the 18th century A.D. That result, if established, revolutionizes the history of Indian art. Moreover the inscriptions that were originally begun with Acha has been generally accepted. If the Plains stations and their inscriptions are as old as supposed it must be admitted that

the art of sculpture is more or less confined to outdoor statues. The assertion of the lecture leaves the impression of a long and development of plastic art.

Dr. Smith was much impressed by the fact that both Japaneal and Kanaei agree in the reading of the inscription on the latter statue as being like *Uchiyama Kōshō*, which is interpreted as meaning, "Venerable Master of national character". The reading seems to be correct. Japaneal and the panel would be in, but Kanaei holds out that on the stone is in. The inscription does not affect the interpretation. The word on the side of A. statue is more difficult to read. Kanaei feels doubt about those of the right character, while according with Japaneal that the inscription refers to *Eikyō* style, also called *Uchiyama* or *Uchiyama*. There did not present felt examination of the more disputable points raised, but Professor Japaneal and the other scholars who spoke in the course of a brief discussion were unable to believe that the records are nearly as old as Mr. Japaneal alleges them to be. The general opinion seems to be that the script is that of about 100 years or less. Dr. Smith, while admitting its antiquity, was not so of opinion that the statues are prehistoric, and probably they were executed not later than 100 years, that the inscriptions are contemporary with the statues, and that the appearance of comparative crudeness in the style is not unusual. For the present the problem must be regarded as not yet definitely solved.

(II.)

Dr. Japaneal.

Professor Japaneal makes the following observations:—
Mr. E. P. Japaneal by his lecture and also paper on "Statues of Two Shinjōzaka Figures" (P. 3, 4, 5, 6, 7, 14, 15, 16) has rendered me a service to the study of history and antiquities that I find for want of diligence in expressing my opinions at variance with his theory. But as I have been honored by a request by your committee to refer to the important subjects which he has raised, I do so with the prayer that your committee

1. Mr. Jagnard seems to be wrong in his conclusion that the lines forming the folds of the diaphan were folded after the inscriptions were set. The plates showing the relief side of the inscriptions (facing page 95) and the last inscription appear to point to the opposite conclusion, for we can clearly see on them several letters (e.g. the last letter of A, and the second and the last of E.) of which the shafts rise up in relief above the cross-bars of the diaphan, thus suggesting that the letters, being more deeply cut than the cross-bars, were inscribed after the latter. The accurate way in which the letters are placed upon the cross-bars also leads to the same conclusion.

2. If we accept Mr. Jagnard's readings of the inscriptions as correct, what at once forced by several linguistic difficulties. His reading A, as *Maḡaš šab šabimānāš*, interpreting it as "His glorious Majesty Aḡa, king of the land". There are here three mainline chances as to the translation, two of which will be found on the last, which is manifestly impossible. Perhaps Mr. Jagnard is mistaken in the reading of A, for the last inscription does not mention the reading of A. An even greater difficulty arises in the supposed change of *šab* to *ab* in the name *šab*, while on the other hand the *ab* occurrences are restricted to *ab* and *ab*. The alteration of *ab* to *ab* and *ab* to *ab* is characteristic of Talmudic and Chaldaic-Palestinian, which were never spoken over Persia. Mr. Jagnard quotes two alleged examples, one from Talmud and the other from a Chaldaic text; but they are impossible, and even if they be admitted they are too specific to justify the change in the name of the king side by side with unchanged occurrences in the sequel. To escape this difficulty, it may be suggested that the king's real name is *Ab*, and this was afterwards modified by Persian writers into *Aḡa*. This is conceivable, but it would be unfortunate for Mr. Jagnard's general hypothesis, for if the name is that of a king whose real name is *Ab*, it does not follow by any means that this *Ab* is the legendary *Ab*. Incidentally I may point out that *Ab* is a good Etruscan name, though I cannot see any way to bring it into the inscription.

Mr. Jayram's reading of the second inscription is open to the same objection. He wishes to read it as *Aganallahi Pagar-Jagdi*, understanding it to mean 'Of complete empire, Varah-Mandi'. He defends this, as a derivation from *varah*, by comparing the *Pal* palīpati, which is certainly *disputabile*.

It may however be questioned whether Mr. Jayram's readings are quite correct.

In inscription A the characters seem to run to the south *अक्षिर्दिक्षु*; as to their interpretation I venture no opinion. The third character *z* is not of an early type; it is found like the *z* which appears about 180 a.d. (Bühler, *Pal.* Pl. II, Coll. 13—14, 141). Next comes *sk* of a distinctly late type; hardly anything like it is found until the Kushana (Bühler III, vol. III) and the Turfan fragments (cf. plates in *Expl. France-Turkestan Inscriptions: Sino-Turkestan-Turan*, Hirth 1). It is not clear to me whether a trace of *z* is attached to the *sk*, as I have already said. The next character is *sk*; Mr. Jayram appears to have found an *sk* attached to *z*, of which no trace appears in the ink-impressions. The sixth character is rightly read by him as *sk*; but I may be added that the shape of the *z* somewhat resembles that of the Kushana (Bühler, III, vol. II) and the Turfan fragments. The next letter Mr. Jayram takes to be *sk*. But an *sk* of this shape is to be found in very early inscriptions, and on the other hand it is remarkably like *z*, especially the kind of *z* found in records of the second century a.d. (Bühler, II, vol. 50—51). The last character is certainly *sk*. This form of *sk* is developed from the type with straight horizontal bar found at Bhathipota and belonging to about 100 a.d. or later (Bühler, II, vol. 13, 13—14), the straight bar gradually becoming curved; we have an exact parallel to the inscription in the statue of Kanishka. The *sk* here is therefore midway between the type of 141 a.d. and those of the age of Kanishka.

Inscription B is read with even more difficulty. Mr. Jayram reads the beginning as *upa-shak*, which is undoubtedly

objectively; moreover, there is no letter at all like *u*. Mr. John Allen, who has carefully studied the inscriptions with me, suggests that instead of *ya* we should read *ya*, and this suggestion is fully justified by the inscriptions; but, unfortunately for Mr. Jayram's theory which we would read in the *ya* of the Kharosthi period. The two first letters are apparently identical to *ll* (had no trace of a vowel in the latter) and I may note that this *ll* is same like the type of Mathura (Biotier, II, col. vi) thus that of my very early record. The next is probably *va*, and the next seems to be *pa*. Then comes a character which is very interesting, and written with a short-stroke *u* with the ascender placed directly over the start of the *u*, exactly as in the Kharosthi *ya*, and this writing also exactly records. Lastly comes a *h*, which may or may not have a vowel; the inscriptions is not decisive on the point.

To sum up the result of this epigraphic study, the name of *Aja* does not agree in Inscription A; the inscription B has indeed two syllables which may without violence be read *ya* *Vapa-Nandi*, a name which might be considered as *Vapa-Nandi* but as the Pundit says nothing at all about a king called *Vapa-Nandi*. Mr. Jayram's effort to identify his *Vapa-Nandi* with the Pundit *Nandivardhana* would be pronounced a failure; and, the typical writing *pa* in a Mathura form at the end of and probably is considerably later.

(III)

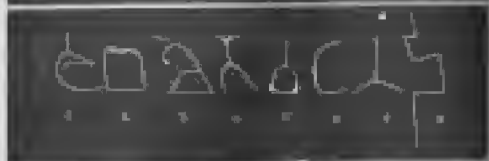
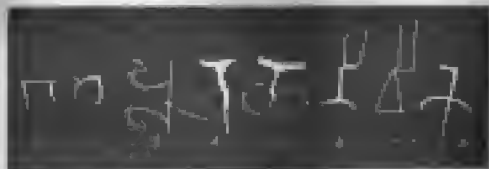
Mr. Jayram's reply.

I am indebted to Dr. V. Smith for having studied the question himself and for having brought it to the notice of European scholars. His opinion is entitled to high respect and victory is entitled to greater weight, and I am fortunate in having his endorsement of my results in the study of the two inscriptions. I am very little troubled by Dr. Bernier's view who

* I understand him to mean we read *ya* but the inscriptions shows that this is quite impossible.

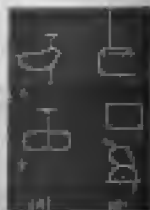
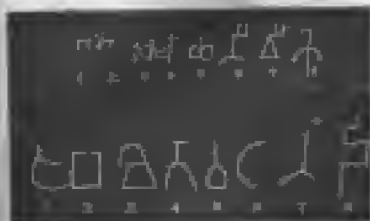
SPRINGFIELD MUSEUM PLATE I

THESE ARE THE FIRST GROUPS OF THE FIRST SET OF
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has given a wide consideration to the interpolations and their interpolations. His objections afford an opportunity for going well deeper into the problem and they help us in arriving at, or at any rate near, the final solution. I have mentioned the whole question and the letters to the editor with reference to the criticism of Dr. Darcock. I shall now try to answer his objections and shall also mention our final bearing on the question which I have mentioned in consequence of or during the controversy.

I must also thank here Mahanahopelhyun Harwood Shastri who gave several hours to the study of the letters on this topic. It is only an immediate reading of the inscription which one gets a new basis for construction. No paper reproduction can bring to clear light the details entering in all its detail. Here the testimony of a student of Mr. Shastri's position is invaluable and shows almost without physically see his construction.

We have now the further advantage of the testimony of Mr. Gross, the stone expert. To bring about finally in the controversy as to the actual form of the engraved letters and the interpolations between the letters and the engraved lines, I thought of obtaining the independent judgment of a technical expert in stone who could examine the letters on more intimate and from their form according to his technical knowledge of the subject. For this purpose I sought the help of Messrs. Shastri & Co. of Calcutta, the well-known firm of architects and engineers, who very kindly asked Mr. F. Gross, their expert in charge of the construction of the Florida Memorial, to examine the letters and letters on the stones and give his professional opinion. The result of his examination is published along with his drawings of the letters in manuscript. (See Note below.) I also give a drawing of the letters, in full size, kindly prepared by Mr. Gibson Swain, Supervising Engineer, Panama, from paper copy of the inscription.

Dr. Darcock questions my assertion that the building back to the stones was given after the letters had been engraved.

Mr. Green's examination proves conclusively that the letters are the oldest of Achaean Iron Age and not before the Assyrian time. This is definitely shown even in the relief impression published in the *Journal* as, for instance, the broken character of the line between the strokes of *sa* and the next letter. When the Assyrian line coincides with the beginning of the inscription the Assyrian has been enlarged and consequently bears a lower level than the Assyrian line and other portions of the letters. In the other inscription, as that of Taja Kandi, the lines and the lettering were chiselled out together. This is proved by the fact that the Assyrian line *Ma* + (readed from the bottom) coming against the curved body of the first letter, does not absolutely just against it.¹ In the second the both deep and shallow levels in the same letters occur, the deep portions being the result of the method of distinguishing letter-forms from Assyrian time. The level of the line over the head of letters *e* and *t* and the higher distance near the vertical bar of *3* indicate the contemporary existence of the letters and their influence on the drawing and writing of the Assyrian line just above the letters. The result is that both inscriptions are contemporary with the construction of the statue. The letters are not placed "upon" the lines (as Mr. Derrett says); they hang from the feet. Placing of letters as there is the system of Phoenician script, not Indian. "The accurate way in which the letters are placed upon the cross-lines" (p. 10, l. 10-11), is the conclusion that these lines were accurately placed before the lettering.

The decision of this point has a tremendous bearing on the question of the age of the script. No responsible scholar will allege that these statues are post-Mauryan. The dated technique of Achaean and Assyrian masonry and the wide difference between the two will compel any one critical to place the statues before the Mauryan time. The same will be the case

¹ For example, p. 10, l. 10-11, *Journal*. It is the fact that this is accompanied after a break on the other side of the same striking web in the area of the lower the appearance of a cross-head. The fact remains that the lower part of the cross-head is the leading (compare the leading with Mr. Wilkes' drawing, p. 10, l. 10-11). The head of the second line is the head of the first.

mission of an unbiased observer who has observed both the Facsimile and the Patent Inscriptions. The Facsimile is the only document which comes in line with the art and the material of the Patent Inscriptions and the Facsimile bears an inscription in brown script which has been declared to be Mayan (Cogg's Catalogue of Mayan Manuscripts, p. 11). "It bears an inscription in Mayan script." It is thus impossible to assign a post-Mayan age to the statue inscriptions. Hence Dr. Spooner, and I understood also Mr. J. Marshall, was of decided opinion that the statues are old (Mayan). Epigraphists that have to face the fact that the statues are at any rate not later than the Mayan period. At this same time, they pronounced that had them to think that the script of the inscriptions is late. They as well as archaeologists are consequently forced to postulate that the statues are old but the inscriptions late and post-Mayan. But the real question is that if the statues were not post-Mayan the latest place must be post-Mayan, both being almost contemporaneous and contemporary in association. The statues bearing the "Mayan script" well "Mayan art" late inscriptions which are not of the Mayan script. Then what is their value?

Before entering into discussions of the biography I would like to say "the serious linguistic situation" proposed by Dr. Barnett. The objective, the change of *g* into *re* (biography) is an innovation coming from below as the change is a dialectal characteristic and the fullfield variety is the Black-Whitey Frontier (Green, S.D.H.U., 48, 48, J.H.U.S., 1951, 711). I had admitted

1. [Efficient Frontier version 1.0] Let's take Thine example. I have no problem in telling you that I would, from the point of view of Paretian efficiency, consider them to be the most efficient U.S. and from the vantage of the Paretian non-ignorant judges, I would show to you that, when seen in any of the numerous possible guises, as they are, all five are more than the lowest Paretian. For while the two judgments appear to involve a 100% increase, I believe that this judgment, as every honest man is open to revision." I agree with the Paretian first judge who concluded in all five cases that the Shipyard of Judges did produce good moral outcomes. This problem is solved in my book's appendix, by a collection of the comments by the nine said individuals, of relevance #1.

and writings in it is what every page of *Widdowesfeld*, 5313 has: "Aðfjörðir Þaravaga standa um *Aðfjörðum*" where not of the three three names Þaravaga ends in a (against the Óláfr Þaravagi) with two and in *u*. In view of the weakness of actual usage from some old notions of Danish grammar as the courtesy have to be giving up, and it seems to be adopted that the coexistence of a masculine *u*-ending form side by side with *u*-ending forms is manifestly impossible.

Aðu, *Aðu*, or *Aðu* will, however, *Aðfjörðum* and the same named the coexistence of any will support me equally. It is important that Dr. Harnett takes *Aðu* as a proper noun. I fail to see why it should be against my hypothesis if it is accepted (for the sake of agreement) that *Aðu* was the real name (and *Aðfjörðum* if you like) and *Aðu* a modification. How does it affect the question of identification? To call the Þaravagi *Aðu* "legendary" is to keep the whole question in doubt. When the real majority of the cases of Þaravagi Ek, from *Bíðfjörðum* downwards, have been confirmed by descriptions, sales or independent literature, when names both before and after *Aðu* are proved and have had to be treated as identical, how can we pick out one and call it *legendary*?

It would be convenient here to quote Dr. Harnett's assertion that the Þaravagi say nothing about a king called Þaravagi. Now let us review the whole situation. He admits that there is Nafn Þaravagi in the Þaravagi. There were two royal houses in the line of the Bafn and Nafn-Vin with reference to whose royal years the Bafn and Nafn date the great events in their early ecclesiastical history. These were the Magnús and the Ásvald (Ulf) house. The Kingdom of Ásvald lasted from Finþor (a contemporary of the Bafn and Nafn) up to Ásvald or Ás¹ and Nafn Þaravagi, for 188 or 189 years (Finglar pp. 38, 49; *J.O.D.S.S.*, I, 105). From Nafn Þaravagi up to the end of Ulfar's 151 years, and that of his successor Magnúþaravagi the Ásvald, 155 years passed in the Magnús line according to the text of Dr. Finglar (pp. 65, 66).

¹ Finglar, I, 2, p. 18.

This is then evident that the new Kani-Vardhana are undoubtedly contemporaries and that the Aravali dynasty seems to be an end in the time of Śikanda Kani-Vardhana. *Ājya* of Magadha and Kani-Vardhana, son of *Āja*, of Aravali. The Kani-Vardhana of the Aravali list, apart from being a contemporary of the Kani-Vardhana of Magadha, is expressly called a Śikanda (Śikā-nigraha) and *Ājya* *śikānigraha* (V. 37, TL. *śikānigraha* 16, 17) *Haradigrahi śikānigraha* *śikānigraha* *śikānigraha* *śikānigraha* in one of the two oldest manuscripts of the Matsya Purana which is dated 1763 (Wilson II, Bulletin). In view of the reading of the same Manuscript of the Tapa, characterized by Mr. Pargolar as "very valuable" "*Ājya* *śikānigrahi*" it will be *Ājya* who's called a Śikanda by the Matsya manuscript. In other cases, Kani Vardhana being called the son of the former, if ever is a Śikanda both have to be taken as Śikandas. This is confirmed by the readings of other manuscripts and by the Jain records. The latter place after Pāṇḍya and 12 years the name of Magadha. Pāṇḍya was the son of Pradyota according to the Puranas which place one more generation (Vishakhadatta) before *Āja* and Pāṇḍya and Vishakhadatta have 12 years between them (Pargolar, p. 111).¹ In other words, the Jain count the Magadha rule in Aravali with 12 years of the *Āja* of the Matsya.² It should be remembered that the Pāṇḍya here deals with the Pradyota dynasty in the Magadha list as a sort of Rākshasa. For a long time they had been the strongest and richest for Magadha kings. I believe it was in the "Fakirana Chronology" published in the first number of this Journal and in Mr. Pargolar's Text that the *Aravali* list was separated for the first time. In separating them I saw and pointed out the identity of the new Kani-Vardhana.

Of Puranas:		of Jain:
Pradyota	}	Pāṇḍya 12 years
Pāṇḍya, 12		
Vishakhadatta, 12		
Āja	}	Kani of Magadha
Kani-Vardhana		

¹ *Āja* 12 years 12 years 12 years 12 years 12 years

Udgi, according to all the Pāṇiniya except the Hālgarāṇa. The latter gives in place of Udgi "Ajya" and calls Śāṇḍilya's "Ajya". To say now the known Śaṅkari Grammar is to say that a pāṇiniya Ajya can only be formed from *ā* and therefore the prevailing form "Ajya" is to be regarded as corrupt. This was clear to Mr. Harrell and he has not questioned the Pāṇiniya evidence of *ā* being slanted by *u*. This same view has been clear to Mr. Fargher who is giving the reading *ajya* *ā* *ud*, "for *ā* was not *ā*," and now *ā* was *ā*." "Et (the Hālgarāṇa) gives (the Śāṇḍilya) the pāṇiniya Ajya. It has been however questioned in the pages of the *Journ. Asiatic Society* (1916, page 46) and as the objection has the best support of Mr. Manderson, the foremost knowing scholar, I may be permitted a short digression to deal with it. It has been boldly asserted there that *ā* is dissimilated in the Hālgarāṇa list "as one may easily himself by looking at Fargher's *Arctic Text*, page 10-11". The objection derives "Ajya" from "Ajya" of the "ajya", but both in its original name "indivisible". But a dissimilating *u* is not attached to the reading but to the word itself. Evidently it is clear enough that Śāṇḍilya's passage is related to a root and not to a Vedican as *ajya* is (verbal) *aj* *ā* *ud*. The fact *ajya* here in the Hālgarāṇa and *ajya* and *ajya* in the Hālgarāṇa prove beyond controversy that the other cases of Udgi is to be read as *ā* or *ā* in place of the reading "Ajya".

The question of readings and palaeography may be discussed now. Dr. Harrell reads for the inscription as *ajya* *ā* *ud* *ā* *ud* *ā* *ud*, against my reading *ajya* *ā* *ud* *ā* *ud* *ā* *ud*. The essential difference is about the last word, and there too it is assumed clear in the last two letters and the rough reading the last one. In the second inscription he agrees with my reading *ajya* *ā* *ud* and agrees with me in reading it as a proper name. *ā* *ud* *ā* *ud*, as I have pointed out already, he regards as a proper name. I have therefore

* *Indivisible* is *ajya*.

good because of having his endorsement as to the manner, the most material portions of the inscription. If I have succeeded in establishing the equation between *Asa* and *Aja* and the existence of *Vata Mandi* in the Paragon the material controversy is over. I shall, however, try by my further submissions to satisfy Dr. Barrett as to the reading and other differences as well.

The difference with regard to the reading of the second inscription is limited to the last two letters only which amounts to *y* and *t* as *ya*, rather *yo*. There is no substantial difference in the reading of the first two letters; *Ki Kikraguist* my *Kito* (in either case the meaning remaining the same).

In Barrett: *gublate Vata Mandi*.

Inferred: *Shakshata Vata Mandi*.

We must take into consideration the fact that the differing vowels "gublate" and "shakshata" give no meaning. Dr. Barrett has admitted this in dealing with the letter and he offers no interpretation of *gublate* as well*. On the other hand my interpretation of the disputed passage as I read them, *shakshata*, "king of the land", "shakshata", *shakshata*, "of complete empire") has not been challenged.

To take the question of vowel matter. The inscriptions are most difficult to reproduce in impression, and I selected only those copies for reproduction which gave the majority of letters in good relief. I could get no single copy in which all the letters had come out satisfactorily. On receipt of Dr. Barrett's criticism I have re-examined the plates and I find the top line deeper on the old and old which indubitably induces the mistake. These are the only two examples in the inscription and in both cases they are

* The reason given by Barrett of his misreading of the inscription, 321b, page 321 and not be satisfied. But my drawing Barrett and Peck, 321 and Barrett's own copy is not.

posed letter *ay*. The only other possible reading of the letter is *ay* as *h* is evident from a comparison with known *dh*'s which I am comparing. And it is *dh* which gives a reading *ay* *a*. Taking it as a *dh*-form, if we compare it with the Kala and Shattigirda forms we at once see its old character. The letter too with similar tendency are the same form only deeper carry, a phenomenon well known in the development of early Arabic. The right form (as opposed to the Kala head-down) demands in the archaic or "retrograde" script of Wanshih (Sidi, esp. at Samghat) (187 a.d., see reproduction) and Maaf (Ritter A.R.W.D., IV, 18) and earlier in Ghazal (Ardhan) (see the reproduced letter).

As to the reading of the first two letters of the other inscription, the top horizontal bar to the right-hand diagram (see the drawings by Mr. Stuart and Mr. Owen and the tracing from the inscription by Mr. Wilson Smith) excludes conclusively the possibility of taking the left-hand figure (say *z*) as the right-hand part of a Kufic *g*. It can only be a *z* or *p*, neither I think, as corrected by Mr. Stuart. The initial *g* has left no half trace in any form but a *z*, *dh* or *ay* or *ay* or *ay* (see comparison with *dh*'s in the plate). The deepening of base ring below the first vertical bar of *z*, thus separating it from the previous form. The peculiarity of the two letters may be compared with that in *z* and *z* in the other inscription where two letters occur even in closer contact. Thus also the two letters *ay* or *ay*, if taken as one letter, cover double the area of any single letter in the inscription, and would make the reading (perhaps) conceivable. It is in any case *not* of question in view of the top horizontal bar the two parallel verticals.

To come to palaeography, I repeat that Dr. Barnet is wrong in calling our *dh* a late type. Dr. Barnet has followed Faldy's method of opinion in determining the age of letters. But Faldy himself regards this type of *dh* what I described as a *dh* with

¹ Faldy's is in the inscription of *Shattigirda* (see *Palaeography* by Dr. Faldy, p. 46).

perpendicular has produced independently of the lower body, as the main stroke. My characterization of the *æ* probably would have been better understood if I had cited the example of the Hattigrafs, or employed the popular description of Böhler—“the tail of *æ*” (I. p. 13). The *æ* of our inscription is found at Hattigrafs in the Danish variety of Old Norse. About this *æ* Böhler says that “three signs *a* (*ah*), *j* and *r*,, are more valuable than those of the *Archa* alone and of the *Eme* etc.” Out of these three letters, the *r* referred to by Böhler occurs also, as I shall presently show, in one of our inscriptions, *j* is unfortunately absent. Over the conclusion which is derived by Böhler is that “the Danish alphabet separated from the main stock of the English long before the Denevols was struck, at the latest fifth century a. c.” I also regard this all as evident but as the theory that greater effort and larger number of strokes gives higher antiquity is erroneous, one of requiring greater strokes and effort, the *Archa* of being written in practically one stroke without lifting of the pen.

The stones were found here by Peters, not in the Danish country of Hildes Denevols. I have at Petersen Hall in a script the Danish Denevols letters in which Böhler bases his theory, and say not only script Böhler's theory would the conclusion that the Denevols script must be dated “at the latest in the fifth century a. c.”, that is, the period before which the separation between the Southern and Northern English took place? And it is the fifth century a. c. date that I claim for the stones and their script. To give direct demonstration I am reproducing the *æ* of the stones and *æ*'s from Hattigrafs. I reproduce the southern *æ* also along with our *æ*. The southern *æ* with another has been used by Böhler as *ah*. As he has shown, it cannot be the dental *æ*, for a separate sign for it is found all along in the Hattigrafs inscription. It can be therefore either the palatal or Tugrad *æ*. The palatal occurs on the second at Hattigrafs but the script of that, as Böhler shows, is “ordinary English” (p. 13). Böhler could have read

back to the period prior to the differentiation of the Northern and Southern scripts of Hebrew. In the north the vertical bar pointed to the right and in the south to the left, very probably in the way as shown in the figures on the plate attached.

We know that two letters in the *Sefer* inscription about the reading of which there is no controversy (38 and 39) which are unquestionably pre-Masoretic and removed from *Archa* by centuries. There is the third letter & which of my reading is accepted, and my reading also gives a meaning, will have also to be admitted as pre-Masoretic.

Dr. Benoit does not suggest that our *et* is late, and does he dissent to my assertion about *l*, *l*, & and *l*, in the same inscription being old. In fact the & here, even according to Benoit's theory, is the older form (see his & reproduced in the plate). It is admitted on the basis of my theory, circular and oval forms requiring less effort, come later than the & might have it. The & form of our inscription is seldom, if ever, found again after *Archa* (1443). About the form of *et* Dr. Benoit is mistaken when he says that it is like the type of Malabar, (110—200 a.d.). For the Malabar letter is a triangle which came to four-sided form (cf. Frey's diagrams and other drawings), and the body is on the left. Such a *et* was unknown in Judea, & probably up to this time. Thus the position about the second inscription is that four out of the eight letters are unquestionably early and about one further (151) it is impossible to assign a date (cf. Frey's) of a special example. In the first inscription, similarly looking out the disposed two letters, of least four letters out of the remaining six are such which Dr. Benoit would not call late by his own theory. As in the remaining letters I shall presently show that their forms date to a period beyond *Archa*. That was on the basis of admitted *et* before the question arises: the status in age being on the evidence of the Greek and the Peshitta. (Is it at least Masoretic and the script being pre-Masoretic, what is the script in question?) There is equally earlier than *Archa* or later than *Archa*. For

as we have records from every part of the country is available for the period later than Achaemenid, and to none of the post-Macedonian script. The oldest script, accordingly, now script is found where the "hatched" al and b have already been created, and therefore could be neither developed from together or even at all after the oldest script must necessarily be pre-Achaemenid.

That Indian Achaemenid script other than Achaemenid script is probable is proved by positive evidence. That is the evidence of the coins of the Achaemenid monarch in North-Western India, the Parthian script. They are the only documents about which precise date there is not the least controversy. The Parthian script was destroyed in 380 B.C. by Alexander and this coin is India had come to an end about 380, very probably about 400 B.C., in the time of Darius II who lost the greater portion of the existing Parthian inscriptions. Indian writing about 400 B.C. in Parthian script of the "Indian king" and Alexander found the Parthian inscription. The Parthian coins in India were struck by Darius between 380 B.C. and 400 B.C., or at the least about 380 B.C. Now what do they prove? They completely destroy the theory of Eilers in regard to his supposed pre-Achaemenid development of Indian script. According to his theory the script ought to have been pre-Achaemenid by nature. But the coins undoubtedly at least a century older than Achaemenid. Eilers had to conclude "But the shape of the characters on the Parthian script makes it probable that even in time of Eilers script had more advanced forms related before the end of the Achaemenid rule in India 380 B.C." (L.T. 31). Eilers had also to find the occurrence of a new form in Indian inscriptions when in the Gupta period—that Indian script had been a kind of script of known form between 380 B.C. and 400 B.C.—he would find, as later by evidence ("Kushana, Mathura, Andhra, Akhara," L. P. 17). In view of these facts he said about the "appearance of really advanced" types and "modern looking signs from India's script" that—

The evidence of writing had relative and of an very common region. From, from, to any world. Writing had had a long history in India's

sign, and that the alphabet was thus in a state of transition. The use of the Egyptian form together with another one may possibly be explained by the assumption that several, partly new, tablets and partly more ancient tablets were simultaneously used during the third century B.C., and that the writers, intending to conform to the Egyptian forms, through negligence mixed them with the more familiar cursive letters, as has also happened not rarely in later inscriptions. It is possible, indeed, to infer at this time the characteristic transition of the hieroglyphs, consisting in which a large number of signs had been in use about 1000 B.C. The conjecture would (except, perhaps, if it could be shown that the word was 'the white hieroglyph') which has been added to the list of 57 in order to explain the confusion does the same thing, was indeed in the same place in the preceding office. The two changes of date show the type of the Median and Sogdian inscriptions. Thompson is justified in supposing that tablets inscribed by them have need to add the explanation of the chief, keeping clearly the line of the other. The good B.C. of the assumption that there was actually data, is not altogether reliable.

Then again,

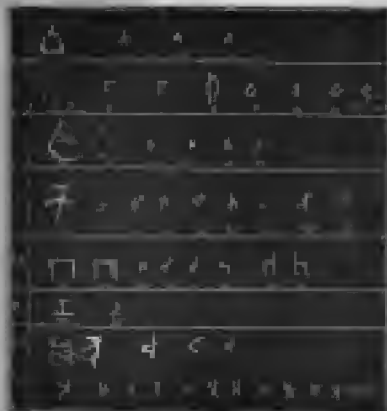
The forms of the letters and symbols, and during the last 500 years, in letters at present only found here in some copper plates, coins, seals and signs, and there is only one instance of the use of the letter that has been found recently. The form of the development of the characters during this period is, therefore, not uniform. This is according to the results of all palaeographic research. The epigraphic signs are mostly more ancient than that used in daily life, as the very natural desire to employ conventional forms preserved the elements of modern signs, and as, in the case of coins, the imitation of older types is still fairly common in the epigraphic material. The numerous allusions to the letters together with very ancient ones, both in the same tablets and also in later hieroglyphs, clearly prove that letters written under an inscription, in the present case.

In other words, the *hieroglyphs* letters do not furnish a very uniform, notwithstanding the age of the letters actually in use in and before Achaemenes' time; in Median and daily life they were later in time; they maintain in form even during the Persian rule, a century (if not more) before Achaemenes' time; and there were other scripts current side by side with Achaemenes and pre-Achaemenes scripts. This admission is quite enough for my purpose. When I show, that there are letters in our inscriptions at which, too, it can be seen, are the "old" or "new" the

SANSKRIT INSCRIPTIONS

PLATE V

SANSKRIT



१-शिवो भवः शिवो भवः ॥
 २-शिवो भवः शिवो भवः ॥
 ३-शिवो भवः शिवो भवः ॥
 ४-शिवो भवः शिवो भवः ॥
 ५-शिवो भवः शिवो भवः ॥
 ६-शिवो भवः शिवो भवः ॥

belong even to the same school manuscript and with a disjunction of the table starting 1. 1. When these specially Indian features have been allowed for, Dehler concludes that the alphabet borrowed from the Basque alphabet was in actual fact in the form of the Flemish or Dutch alphabet. The proof starts with mathematical certainty, as might be supposed of the author; it is both scholarly and ingenious, but it must be admitted, not very convincing.¹ Further evidence as to the early history of this alphabet must be discovered before we can definitely settle what its origin may be. This work evidently will be forthcoming in the future.

Now, as before in the case of the Cyprian case, when that fresh evidence has come forward, instead of its questioning Dehler's theory it is itself questioned on the ground that it does not agree with that theory. And that is done in form of the establishment of Dehler's hypothesis which is practically self-condemned when he has to admit that a hundred years (if not more) before Aztec's time letters of what he regards as his characteristic movement. The result is that we are still working in the dark of theories created by Dehler even when the new evidence offers a clue and shows a way out of the labyrinth.

Let me now take one letter which Dr. Barnet declares to be late. The 'r' of our inscription is not of an early type, it is more like the r which appears about 1500 a.d.² How do we know that it is not of an early type? The reply I think would be that Dehler would say so. According to him the tongue is in lower in position than regular ones and the regular one is nearer his shape of 600 a.d. Known facts militate against Dr. Barnet's assertion that our letter is not of the early type. If I may allow the recorded name first in Aztec's *z's*, I must be told that it is a late type by a letter-form found in Aztec script that it did exist in Aztec's time, and no one is entitled to say that it did not exist before. I give the various forms of *z*, of not one, but three variations, from Aztec's writings both in the New and South, which show its common and established use. I also give the letters referred to by Dr. Barnet. The difference between Aztec's *z's* and those referred to by Dr. Barnet

¹ *Evolution of man.*

level in principle. If he relies on the slight difference in penmanship, I can equally say that his forms are as distant from the *Chalcolithic* letter as the *Achaean* is from the same. The later history of α , if it *did* come out of the same process of change, indicates that the separation of α into α and α and their subsequent history is evolution. The form with vertical stem is referred to post-Mycenaean times. The supposed transition has been produced in separate efforts while the combined one without raising all the pen. As to the next letter β I have already quoted as the "canted" character which evidently is not noticed by Dr. Barrett.¹ If he had noticed it there would have been no controversy as to its being pre-Achaean, for whether you follow either concept my stroke-effort explanation you come to the same result. All six of Achaean and later are drawn in one effort without lifting off the pen, while the *Chalcolithic* letter is drawn in two separate strokes, taking off the pen after drawing down the perpendicular line. The next letter γ , which Dr. Barrett misleadingly compares with *Ugaritic* γ , is equally reasonable "somewhat" the best here γ of the *Great* script of Achaean, and the γ in the *smaller* of the *Vergil* and *Subscript*, which according to both *Recher* and *Flatt* is older than Achaean.² If the best *Chalcolithic* is dated as a novel which according to both *Recher* and *Flatt* is earlier than Achaean and it is also found in Achaean script, I repeat to add that the γ with straight bottom line is older in evolution than that with the bent one. It is more probable that the evolution is from a bent to a straight line and that the older form suggested or preserved in the *Western* and *Black* scripts about the official *Mycenaean* script is rejected early. Dealing with the other inscription, it should be noticed

¹ Consulting the edition II. in his writing "canted" above.

² *J. A. S. S.*, 1896, p. 248.

³ *Recher*, 1891, p. 117, p. 118. "From before the time of Achaean we have no inscription in a letter form as deep as the normal γ of the *Western* or the *Black* script, which preserve the memory of the straight bottom of the *Chalcolithic*."

⁴ *J. A. S. S.*, 1896, p. 248.

remains at Kaurahar dug out by Dr. Symonds. The distal end of the tibia was somewhere near Kaurahar, at St. Edward. That has pointed out.

The pelvis, in Mr. Owen's opinion, was a great preservation, and was produced by an unusual application.

Mr. Owen's note.

Figures with lines.—The lines of drapery are not continuous being broken, against the lettering, where the numbers of the lettering obstruct the direction they might be expected to take. It follows that the drapery and the lettering were drawn simultaneously as the letters and the drapery are so closely interwoven that in simultaneous execution it is difficult to suggest which were worked out or on first.

The picture below the last two letters is weathered off; the definition of the drapery lines has suffered further indistinct; there is no doubt that the letters originally did exist there.

Figures without lines.—One line of drapery shows a step against the lettering, the remainder appears to be continuous.

P. GREEN,

*Manager, Stone and Marble Works,
Factory Hill, California.*

(IV)

Argument on the Pre-Maurayan Date of the Steles.

By Mr. JOHN HAN, B.A. (Mauric), Lecturer in Archaeology,
California University.

The Palaeo-Steles in the California Museum seem to have complicated a good deal of confusion, and I must leave to those more at home to make on a very difficult problem.

Let us take the Stele marked P-1 in the California Museum, the thickness of the two Palaeo Steles, with broad bases. It has a remarkably broad head with half on the right and left tapers and also tapers. The sides seem to be high. The narrow base is probably not an indication of a head-stone, the head-stone is very thick invariably contained a design and the base design seems to preserve some in design itself. The open

are wide and large. The chest is extremely full. The arms and hands are heavy. The head rises from a prominent neck, which is encased by a huge double chin looking like a thick layer of fat growing round the neck. As for the body, it gives an impression of immense strength, not without the necessary counterbalance of fat which gradually increases from the chest to the stomach. The right arm is missing. So is the forearm of the left hand. Round the arm is an armband, which is steadily depressed. It is delineated by deep incisions into the skin with deep ornamentation at the edges. It is a very successful representation of jewelry which is made to fit round a well-shaped arm. Round the neck is a band with buttons on the fat, and is tied up behind the neck. Another ornamental piece across the body horizontally.

There is profile modelling all over the body but it is with a body which imitated the model. This will be quite clear to all who compare this body with the body and the arm of P. 1. There is a band just below the neck which may be meant to represent an undercloth. (It is probably not the termination of a drapery robe round the body, as it does not pass round.) The lower part of the body is round and heavy but not stiffly modelled. The modelling of the muscular (the thighs have buffed the artist. This is to be compared with the other figure which shows instead of a muscular thigh passing from under the robe in perfection. The drapery is a cloth with a loose design that up into various folds. The feet and the lower portion of the drapery has been broken. It will be observed that an attempt has been made to represent a cloth clinging to the body but not with great success. The drapery still remains stiff and tends to fall straight. The representation has been made by a convention which has been only half-developed, i. e. by a tendency of these lines in the design to mark. The figure has an upper garment pinned and which falls straight at the back. It will be observed that no attempt is made for the neck of the body.

Finally the back generally has not been modelled with as much care and position as the front. The representation of the

figure is quite unnecessary and seems to point to the conclusion that it is a broken figure and not a sculptural statue. The cloth over this part of the body is crude, far more than that of the other figure P.1.

P.1. The next figure is that of a broader and a stronger man, of lower build than and greater strength. The head is missing. The body is modelled with far greater precision. Moreover the forearm and all the articulations of the limbs will be noticed. The profile of the body from the chest to the abdomen is more skilled and shows a greater command of the material. The artist has successfully depicted a power of impulsive strength but with a certain amount of sublimity. The contours are different, they are round the neck is of essentially different design. The work is of the highest quality, and is decorated with far greater precision than in the other figure. There is the most beautiful treatment (again) of the body. The line below the neck may be seen to represent the termination of a movement and shaping the body. Here probably it is the undercloth. The drapery round the lower part of the figure shows a great advance in technique. The folds are more numerous and more realistic. The line is more defined and stiff. The same correction is employed to represent drapery closely clinging to the body and following all its contours. It clings far more closely than in the first figure, and the distinction of the two figures is all the more apparent. This is also seen in detail, from by examination of the treatment of the cloth over the torso and round about the groin. The artist has become a master of his material and he employs the same treatment.

A comparison of these two figures leads to the conclusion that the figure P.1 is later than the figure P.2. The drapery alone would prove it. Where the artist in the first figure has only partially succeeded, it has been a triumph with the second. Again the sculptor has more greater thought and care over the back of the figure. The modelling—the representation of the anatomy—is much more apparent in the one than in the other.

I am not called upon to pronounce an opinion upon the classification of the statue. For the sculptor seems to have dealt upon personal characteristics—upon the massive strength of both, but not to mention and exclude. It seems to me that an inference is made upon the "people" and not on the "Tides".

Now we come to the most important question whether they are (1) Maccus, (2) Anti-Maccus, (3) Pro-Maccus. The Maccus statue is identical. A *delightful* of *delicious* would have no less durable the only object of the *delicious*. But a *delicious* is only possible when the artist has become an unregimented master of his technique, when with the material at hand he can mould the figure to his will. At this stage he has no regular training, but he has in technical quality. He begins to elaborate, then to representing the body he begins to pay more particular attention to create growth and motion, to particular attention, to the *delicious* *delicious*.

Let us recall the Maccus has in the *delicious* *delicious* is a very characteristic of Maccus *delicious* that the *delicious* *delicious* the *delicious* should be *delicious*, that the *delicious* should fall in *delicious* *delicious*, that the *delicious* should be represented with its full complement of *delicious* and *delicious*. Compare this with the *delicious* *delicious* figure (C.1). Observe the *delicious* of the *delicious* you will notice the *delicious* is *delicious* for a *delicious* *delicious*. A *delicious* in *delicious* with the *delicious* of a *delicious* *delicious* would have got *delicious* *delicious* out of the *delicious* of *delicious*. The *delicious* has in *delicious* the *delicious* of *delicious* *delicious* about the *delicious*. The *delicious* *delicious* represent *delicious* *delicious* by a *delicious* *delicious*, their *delicious* has not yet begun to *delicious* with *delicious* *delicious*.

Let us take the *delicious* under the *delicious* *delicious*. Take the *delicious*, as the *delicious*, as the *delicious*. We find an *delicious* of all these *delicious* over again—the *delicious* *delicious* of the *delicious*, the *delicious*, the *delicious* *delicious*. In these *delicious* *delicious* we really *delicious* that the *delicious* of the *delicious* are not *delicious* that his *delicious* is the *delicious* *delicious* *delicious* *delicious* of all *delicious*, that his *delicious*.

could not cope with a representation of a slain or a prostrated man. Take the bull for instance, it is not in the conventional classes of the Mayan pictures (which give you the idea of the use of a bull).

Therefore the greater degree of conventionalism in the Mayan figures points to an later date. Mayan sculpture shows an exaggeration of the realism found in the Teotihuacan. I quite realize the danger that beset a comparison of a figure of a man with that of an animal. But the conclusion is fairly obvious. The adaptation of the frontal aspect with the head is complete and perfect in Mayan, but in the Teotihuacan it occurs only on the pedestal, the statement of the desired end. The combination of directions which any irregularity is a fact which the curves of the two figures could not have achieved, for the adaptation of one front to one side seems about to be beyond their power—not particularly so in the earlier stages. In conclusion the reflecting character of the statues as compared with the exaggerated realism of the Mayan point probably is the conclusion. I say all that the bull in the frame of the Mayan capital presents a three-quarter front. This implies a long period of development.

Now we have seen pre-Mayan. If we take the figures generally considered to be of the Pre-Columbian period, we find a large body of crystallized convention. Let us take our examples from Olmec and Aztec, according the system with regard to their pre-Mayan date for the purpose of argument. The body is generalized; the female form is a gentle oval, the male a manner of stiffened hemlock and drupe,—the eyes, the nose, the ears, the stomach, the head-dress, the drapery are stereotyped. The outlines have already evolved form and have reached generalized outlines—yet details have been cast in these generalizations. There is therefore a representation of a ideal male, not of a working shape, more in the pre-Mayan. Every characteristic is stereotyped and universal—the technique has been mastered. This artistic taste becomes adaptive in the representation of the curves of bodies

effort as is possible in the Pallas figure. The breasts are suggested and the position of back is denoted by three lines, but not in the strong manner by which time it has become a mere design. An attempt is made to represent the folds in the drapery; here again it is less evident than the Pallas statue. The cloth falls more heavily and before the waist of the body more equally. There is little, if any, modeling of the body under her arms—we feel rather than perceive thick heavy thighs; in front the drapery takes the same curve as in the bronze period, but it lacks the stiffly tentative of the latter when it had become a finished design. The knee joints are obviously too large. We see the early attempts at sculpture in every detail. The hip somewhat prevents the same theory. The legs become looser in step, and have a slight downward inclination but as the knees and thighs are arranged in straight lines—the artist has naturally forgotten the curves and the curves of the female figure is rather to adapt the treatment to those curves. There is not the slightest allowance made for any inclination. It will be remembered there is some adjustment in the Pallas figure. The drapery treatment is a possible counterclaim to the latter. The treatment of the hair is unique; it is tied up into two tails behind and the head-front is surprisingly natural and thick, looking almost like a wig. The adaptation of the frontal to the lateral aspect is also clumsy; it forms a slight angle.

Lastly, I come to the *Idol*, which the Museum has designated *Minerva* (this is also in the Cabinet Museum). This contains all the characteristics of a "young girl's". If the sculpture is not so freely begun as the one that it has a body behind it, both the head and the legs attempt to convey this impression. When viewed from the side the appearance is merely that of a thin side and side view and not the front which has been portrayed. In other words, there is not the slightest adjustment of the frontal to the lateral aspect. It may not be out of place to remind the reader that Pergamon also was a case kind of sculpture which showed the attitude of the

of the placenta served as the clue. The likeliest host is *Myotis*. He studied the skeleton. A comparison with the typical *Myotis* skeleton will immediately emphasize the distinction. The form of the skull in relation to the shape of the thoracic column are in the typical *Myotis* manner; the skull is an adaptation to his material. The skull in relation to his anatomical characteristics look in all directions—the shape is not, it is better. The thoracic wall presents a three-faceted form; in the other there is no adaptation of the form to the job.

In conclusion, osteologists who had never observed that by taking away space and weight of bone was only seen in its fully developed form and hardly lost and their subsequent work. The industry of the European osteologists has uncovered a vast quantity of material which has been lost to science.



VI.—Another Balanaka Statue (nr. 515 B.C.)

By E. P. JAYAWARD.

MR. BRIDGES' *Platanakapattana* in the Journal drew my attention to the Palkhu statue. I went and inspected it in the Mathura Museum. Cunningham says that it bears evidence of "high polish" when he found it. The statue being now in a dark place, I could not ascertain whether or not there was trace of the "high polish," which was employed by Cunningham to denote what he called the "Maurian polish." But Cunningham is always right in these matters and so may learn the observation. After its discovery at the village of Palkhu it remained there for a long time after Cunningham and has been removed to the Mathura Museum only in recent years.

It bears an inscription round the statue in the pabel. I examined it carefully and came to the conclusion that there was evidence of a patch up; that the whole inscription is readable except one letter. The left side which was exposed to light gave me the following—

Evātha Śrīśatāgā
Māgā[?]
"

"Evātha Śrīśatāgā—of the Magadha?"

This made me jump like Moses for I knew that the *Śrīśatāgā* statue inscription and date of the inscription, for January study. In response to Mr. Dames's request Mr. Harcourt Butler had made two inscriptions prepared by Mr. Dames. I have now received three. Their facsimiles will be published in the next number. In the meantime I give my reading of the inscription—

{11g} 11) *śrīśatāgā-śrīśatāgā* 11) 11) *śrīśatāgā-śrīśatāgā*

{11g} 11) *śrīśatāgā-śrīśatāgā* 11) 11) *śrīśatāgā-śrīśatāgā*

{11g} 11) *śrīśatāgā-śrīśatāgā* 11) 11) *śrīśatāgā-śrīśatāgā*

The meaning is—

"The United-king came (dead), the descendant of Setai, the Ajitananta (emphatic) king, 63 Kingka, Sava-naka, king of the Hapallian people."

* 64 {years} : 8 {months} ** foreign period 7.

The $\bar{\bar{a}}$ is of the Hatalpaka variety with the middle stroke down made and the penultimate stroke of $\bar{\bar{a}}$ as in Hatalpaka $\bar{\bar{a}}$; the $\bar{\bar{a}}$ of Ajitananta is very big; it is with two curves placed one upon another by a vertical, facing the right, as in the Sanskrit: they have one big perpendicular like the Phaladina. In some there is a long vertical. This is with the two middle strokes as Chagayak is to the left, and one a faint one left.

Setai, the title of Ilakimata, is repeated. The king's two wives, Ajitananta and Kingka, appear, as well as the dynasty name. Setai is the original and Sava manuscript. Sava Pariksha gives his reign as 65 years. The name will be dated about 1184, Ajitananta being 618 a. c. 1184 a. c.

VI.—Sanskrit Statues.

By Mahamahopadhyaya Bhadrachand Sharmā, C.S.E.

Since the publication of Mr. Jayram's paper on this subject, a controversy is raging amongst scholars both in India and in Europe. Some are agreeing with Mr. Jayram, while some opposing him vehemently. The issue is not far so much. The startling notion is that India borrowed its inspiration from Greece. Not if these statues are really what Mr. Jayram says, the prevailing theory will remain unshaken, and no one is going to give up his pet theory without a struggle. A time was when Benfuri was regarded as a forgery of the Primitives. But that time has passed away, India says, limestone statues were at one time regarded as having their origin in the contact of Greece with India. That time has also passed away. The present idea is that India came much off her kiltation to Greece. The statue sculptures are said to have received their Greek and technique from Roman artists. There is a point, both general for suggesting this view as the Maurya Empire came into existence after the fall of the Persian Empire. The discovery of the Piprahwa vase with an inscription in a script evidence that of Ashoka and with a palish inscription is that is, the sculptures of Ashoka these dates as the Persian theory. But the reference of that theory tend to explain away a single inquiry like this in an ordinary. Some thought that the vase with the inscription belonged to Ashoka's time, but was put in form as old style, perhaps at the time of the Gupta, and so forth. Up to recent times many people, especially scholars, thought that India was ever divided into small principalities and could never build of an Ashoka Empire. The discovery of the Ashoka Pillar all over India from Shahjahanpur

to Guejzen and from Kabi in the Winkayee to Bidjampore in Mysore, made the position of those scholars manifest. While circulating, both here and in Europe, and that the history of the Indian Empire could not go beyond the Maratta, Mr. James Fergusson steadily has steadily working through the Puranas has constructed a dynamic history of India in the Kaliyuga, and is now working through the Vedas for a similar history before the Kaliyuga, and other scholars are, according to their light, inserting this skeleton of history with flesh and blood. And no one has worked in this line with greater enthusiasm than Mr. Jagnesh. Drawing his inspiration from some of the best historians of Oxford, Mr. Jagnesh has made the best use of his opportunities to say deep into the history of his country. He has in fact constructed a detailed history of the Vedic age period, that is the period between Buddha and Claudius Ptolemy. The Vedic age history, which takes interesting of course, is now complete with all sorts of minute details as his articles in the 1890 P.B. will show. He has taken great pains to decipher the long Harappan inscription because it throws a good deal of light on the Pre-Maharajan days. He has studied the dramas published by M. M. Nagasaid Shukla for the past years. He has studied the drama which are numerous what works, having the same object in view. In fact he has left no stone unturned to reach the past of India of that period. Therefore when he published his paper on the Vedic age history, I thought this was another manifestation of his towards the elucidation of that period of history. But the criticisms evoked by his paper made me pause and examine his materials. Some of his critics thought that the chronology of the inscriptions belong to the Gupta period, that is, the first century A.D. is the first century A.D. But at a glance I could see that his critics were not justified because in those centuries Magadha was under the domination of the Andakas, a northern people of short stature, with flat belly and square face. Now the Andakas are now from usually tall, somewhat

there is that the nature of his inquiry may not be understood without a statement as to calling, and that they were called when the statue was just taking the shape of a statue, long before the finishing strokes were given. The next going round the upper half of the body and meeting the feet behind comes much later and its purpose and ridge had to be so marked as not to disturb the letters put there for the sculptor's own use. This finishing piece is complete in ridge but to be discontinued between the feet to preserve the integrity of a Sanskrit inscription, the former is to be made longer, so as not to disturb the inscriptions made by the latter.

In that case the language and the lettering of the sculptor's inscription need not differ as long. It is the work of an ill-educated stonecutter, not meant for the general public, but for scholars.

Mr. Johnson's theory has been very strongly criticised from the point of view above. The reviewer thinks that these two steps taken together with the Burmese name and the Mani-bhadra statue of Nyaung-ya-ah-ah-ah-ah-ah-ah. But the Mani-bhadra statue is a statue of much later date, and Mani-bhadra is then called Bhagavata or Bhagavata, which can never be applied to a Yaka, unless we think very much the meaning of the word Bhagavata. From the way Mani-bhadra is spoken of in the inscription on the statue he seems to be the Buddhist. Mani-bhadra of the Buddhists. The analogy of the Mani-bhadra statue cannot be applied in any case to the statue in question, which is a different kind of statue and language. When I was at Mandalay five years ago, Mr. Harnett, Governor, of British Burma, told me, pointing to the Burmese statue, that that was another statue of Kanyaka. I looked at the inscription and read the last three letters as Kanyaka. I knew that Kanyaka was called Kanyaka for history, Matsyaka, the poet, wrote a letter to Kanyaka and called the Kanyaka. It can be a statue of Kanyaka, the Yaka theory cannot apply to it and the analogy of the Burmese statue fails in the ground. But it is possible that there might be a second statue below K and it may be Kanyaka.

the false name of *Shikun-shen* for contemporary of Buddha and the King of Magadha. Is that not that would be another Shikun-shen name without the stamp of a Yaka?

Mr. A. Coningham was full of the Yaka theory and so he said the word *yaka* occurs on the statue. We do not find these inscriptions. The statue was consequently not yaka. The catalogue breaks the authority of Holsinger's, one of the few Yakas of the later Buddhas, which cannot go beyond the thirteenth century A.D. and is unreliable. It can be of no use on this point in controversy. In the Museum gallery of the British Museum, in which the statue in question was kept, was to be found here a hundred of yaka with their names prominently inscribed; for instance in the gold pillar, there is a hundred of "Yaka-Yaka." At the north-western corner is a pillar whence the hundred of Shikun-shen Yaka, with similar device that of Kopyayaka—with two joined figures, and distinct between the legs (within the round ground of the false statue), and other popular articles of dress—each one differing widely from the statue in question. Yet strongly enough, the statue in question was surrounded with those of yaka.

I am inclined to think that Mr. Jeyaraj is absolutely right in his dealing of the last distribution of the inscription on statue B namely *Vajra Nandi*. But I do not accept his interpretation, "*Vajra Nandi*" or "*Vari Nandi*". I would go straight and say it is *Vajra Nandi*, *vajra* being used in good sense. It is easy to convert "*vajra*" into "*vajra*" or "*vajra*". The sculptor would then remember that this alone is in form the statue of Nandi and that his own should be that of a Yaka King. The "*Vajra*" or "*Vari*" of the Parigraha and "*Vajra*," may be connected words, for Mr. Buxton says that the portion of the Parigraha dealing with history was originally written in Pali and "*Vajra*" may have got the form "*vajra*" or "*vajra*" thence.

The *Pratima Vajra*, published by Mahanidharpal Gupta Gangai, is the Tiruvandam Sanskrit series in 1910, gives for the first time an idea that in modern times statues used to

be seated in honor of dead potentates. The place where they used to be kept were called Darukulu, Houses of Gods. But downward came to earth and ascended to three celestial mansions. There is a Darukulu and a Darukula. Darukula is of "Darukulu" which however means single temples and tall temples. Royal residences are still named in Rajasthani. They are called "Darukula" or "Darukula". They are named not only by Rajas but also by Darukula and are more specially in people's eye in war. Royal mansions are not apart of one place. Sometimes they are in one place, sometimes they do not. There are royal mansions at Jaipur, Jodhpur and other Rajasthani capitals. But the place containing the royal residence of the Rajas is called "Darukulu," perhaps a later reminiscence of the period "Darukula". At this place there are statues of all the Rajas of Rajas, from the fourth onwards. There is another Darukulu for the first three Rajas from the third onwards. The painted Darukulu is in the center of the house. The statues are arranged every day and each is offered to them. The statues are called "Darukulu". They do not object to receiving the food offered to the dead Rajas. The kings who died in war are placed on horseback, where in a standing posture. Their hands are extended toward the ground. Their hands are extended toward the ground. Their hands are extended toward the ground.

The Pratihara Rajas' mansion is a low white wall from Jaipur to the west, quietly situated in the midst of a grove, is "a tall building" "higher than a palm tree". It has no gate, so that any one may come at pleasure and pay respects to their departed rulers without having to go to them and without being pushed aside by any power. The scene is the same as the scene of the Pratihara or other rulers showing the memory of their fathers, making the walls with murals and carvings, hanging pictures on the doors and spreading them all over the place. After doing all these decorations the statues are set. These decorations are necessary as a rule when a ruler has come to the

company, namely that of Sage Dharmaśāstra, namely Śaṅkha; and the Śaṅkha and ministers are coming to see it.

Śaṅkha was sent for immediately after the death of Dharmaśāstra. Kāṇḍikya stated he is just approaching Śaṅkha. He is suddenly stopped near the Darśanā by a messenger from the Cāṇḍikya, who told him to wait a minute or 48 minutes as the time was not auspicious. Śaṅkha stops, tells the chariotman to let the horses take rest and look about for a place to rest in himself. He sees the grove near the Darśanā and approaches it, enters the building and sees four animals. They are not images of gods but appear to be statues of some of Śaṅkha's workmanship. It appeared to him strange that the Kāṇḍikya had neither Śaṅkha nor divine weapons. He was wondering what it would be. The statue addressed him greatly and he was going to hear it when the keeper came in and saw Śaṅkha (only a little different in appearance from the statue). He asked him not to leave. Śaṅkha was amazed at the thoughtless way of the man and told him why he prevented a great man from doing what was proper. The keeper says that he did so because a Brahmana should not have to thank things that are gods, that are Kāṇḍikya and Dharmaśāstra; this is Dharmaśāstra, this is Śaṅkha, this is Śaṅkha, and this is Dharmaśāstra. Śaṅkha who was ignorant of the death of his father asked if King Maṇu got Śaṅkha. The keeper said, yes, Dharmaśāstra was dead. After Śaṅkha answers and goes after seeing the Śaṅkha and ministers. The minister remarks that the man, being Śaṅkha's son, is exactly like Dharmaśāstra; and again when he recovered and began to speak, Śaṅkha's minister said as if the statue of the Śaṅkha (Dharmaśāstra) was speaking.

This exceedingly beautiful poem is the most attractive feature of the *Tattva Saṅgraha*. I believe with the view that the drama was composed before Kāṇḍikya's time for when speaking of the *Śaṅkhaśāstra* it gives not only of Kāṇḍikya's work but mentions the work of Dharmaśāstra whom Kāṇḍikya drew much of his materials. Briefly the author mentions many works which are all very ancient and gone out of use in the Maurya period. The reason for considering the *Tattva Saṅgraha* as an original

these *Shōji* is given in the pocket of the altar and I need not repeat their text.

Shaw's did not recognize the statue at once. The Keeper had to tell him before he went to look at them separately. This is an indication that the *Shōji* statue had no official inscription at the time of Shaw, for if they had, Shaw would not require the explanation given by the keeper. The statues were to have been recognized by the order in which they were arranged, by the personality of their features, and by the spiritual representation of their great achievements. Such spiritual representations are suggested in the speech of the keeper when pointing out each of the statues to Shaw. *Toku*, he declares, is the king who performed the thoughtless deed of shooting all her subjects to death. *Shōji* he says that when he put down his thousands of *Drakago* and *Yamaguchi* "just!" Prescriptions were not made in use in *Terakoya*. I believe the statues he speaks are *Drakago* statues. Perhaps the sight of three statues at *Shōji* Square and the imagination of the dramatist counter the *Terakoya* plot of the *Princess Shōji*. The statues were by Shaw were all lifelike in expression and features. That is the reason why the keeper found very little difference between *Drakago* in men and *Shōji* in both men in mind, and that is the reason why *Shōji* in mind *Shōji* in a sense as another statue of his father. They were here born of the natural height of men.

The inscriptions found in these statues are on the back of each, consisting of eight letters and the subjects covered them with the seal. The letters were for his own use and not for the use of the public. Their inscriptions are simple. They were to remind him as to whose statue it was. So there are the names, or the words "Shōji" and "Yaku". Their words were to remind him of the qualities he was to give to the statue. There is the word *Yaku*, the statue should have the dignity of a royal king, and "Shōji" means "power," that is, he should be powerfully built. The word "*Shōji*" is "all dominion",

that he should have expressed to show that he is the Lord of the whole world, and the word "Al-Jawahir" that he should keep the look of a king. The inscriptions are obscure, no doubt, but they were enough for the purpose of the inscription. This being the import of the inscriptions the question of idiosyncrasy, grammar, style, spelling, syntax or paleography does not really arise.

If these two inscriptions are really those of Aja and Nakh, two Shāh-nāmah kings, the inscriptions on them would be very nearly contemporary with the inscription on the Firdaws vase. Let us compare the letter of these inscriptions. The letter *ā* is very nearly the same. In the Aja it is if the vertical line is produced it will almost the angle formed by the lower line, but in the Nakh on the station *ā* is the same it will not do so. The upper and lower appendages of the letter, the nasal-marks, are very long in the vase and they are not less prominent in the station. But the vase inscription is official and has a good finish while the station one is a common scribble. As regards the lettering of the inscriptions they need not be fine specimens of calligraphy. They are simple and serious. I generally agree with Mr. Japanez in his reading of the letters. They are older forms of Arabic letters. They are nearer the forms of Manichaean letters or letters of the Uighur script. I will give examples — *ā* is almost exactly as Firdaws reads a *hā*, separated by the two lines with a space between (placing it perpendicular we get exactly the form which we have here). Later on, the same part became straight. One might say that the letter came from the point but the way that letters of Bādar's chart resemble him. At Bādar the *hā* is not the best the same point. Both is a *hā* with the *ā* open and the loop of "Sakāhān" is exactly a *hā* with the *ā* open. So is given, the ancient Phoenician form, preserved in page 1 number 15.

All these considerations of paleography, grammar, and even lead only to inform us that the letters are unknown. But we have better contemporary evidence. When I was

Just before this paper I learnt from Mr. Japurel, that Sir Edward Chait has caused note to be prepared of the inscription on the Parkhan statue. Mr. Japurel has kindly shown them to me. They show unambiguously that the statue belongs, as Mr. Japurel reads, to Kasha Agha-sien, the son of Vardanes, the King of the Bédouls family. The letters show here an official inscription and are usually distinct. The statue is not a Dardian statue for in that case it would be found to contain Kijagrine, the capital of Kaghla. It is a statue for the purpose perhaps of a memorial to memory of his conquest of Mathura or in memory of some great gift. The discovery of this inscription sets all controversy about the statue in question at rest and destroys altogether the hypothesis which had taken root a deep root in archaeological scholarship. This statue is something like a sort of and rivals the statue addition to the group, that also probably indicates that it is not a Dardian statue.

VIII—A Copper-plate Grant of Dandī- Mahaderī.¹

By Sir Louis B. Fausberg, B.A.

This copperplate has been brought to light by the late Mr. Nagabandhu Das of Baidyabati (Bard), to whom I am obliged for permission to add the inscription on it and also for much valuable information concerning the locality in which the plate was found.

The plate has been in the possession of a Brahman family at Kumbharyān, a village near Pargi in the Bard District of Orissa, some five miles from the Balugaon station on the Baidyabati-Nagpur Railway. Accounts differ as to how the plate came into the hands of the family. According to one, the plate was found buried in the now deserted village of Mangalghat, some seven miles from Kumbharyān, but no details are now available. The other version makes the present owner the legal descendant of one of the original donors.² It would be much, however, to place too much reliance on this version, and an examination of the record shows that the claim advanced by the present owner of the plate can hardly be substantiated.

The charter consists of a single plate, made up of five sheets of copper-bamboo together. Therein is raised to relief position the inscription, and the edges are slightly irregular. On the left side of the plate is a slender rod of the same metal, half of which is fixed to the plate by nails and soldering and the other half is projecting. The design consists of an inscription on an elongated base flanked with the inner petals enclosing it. The rod has the representation in

¹ [The first part was discovered by the author.—L. B. F.]

² See Mr. Fausberg's memoir at Balugaon in this volume.

ended of a rectangular ball, lying to the left and a small shell to the right. These seem to represent the deities, Siva and Vishnu respectively. In the space above the ball and to the right of it are the representations of the sun and the moon intended to denote the perpetuity of the gifts, and below the ball is the legend 'Brahma-Bandha-Vidha-hant' in raised letters across the field with two thick lines below it. The legend is supported as it were on a lotus plant, one of the motifs of which runs across it on the right side.

The inscription consists of 21 lines on the obverse and 25 lines on the reverse side of the plate and is throughout well preserved. The first five lines on the obverse are in a "classical" style while the rest is in what is generally termed the "monumental" style of writing. There is only one variation of a letter in the whole record—that of *na* to *ñ* in line 15. It appears that the inscription was originally inscribed by which the slight defects in the casting of the letters were successfully concealed. The shape of the letters bears a highly likeness to those in the copper-plate grants of the early Maurya rulers of Orissa and other copper-plate records of the locality of the date no deeper excavation is.

In point of orthography the following peculiarities may be noted: (1) the use of the same sign for *na* and *ñ* throughout the inscription; (2) the constant use of *at* instead of *at*, in lines 2, 21, 22 and 24; (3) *ta* in two places where *ta* was instead of *ya* (instead instead of *ya* in line 21 and *athirap* instead of *athirap* in line 43). There are a few mistakes of spelling, such as the use of long *f* for short *i*; of *ya* instead of *na*; of short *a* instead of long *a* in line 22 and line 25, and of *ja* and *ja* instead of *ya* and *ja* in line 25. The mistakes of grammar are confined to the parties enumerating the donors (lines 22 and 24) and the last line of the record (line 43) which do not appear to have formed part of the composition of the majority of the grant.

The language of our record is classical with the exception of the phrases of the very end denoting the boundaries which probably represent some dialect of the locality. Except the

name of the place from whence the charter was issued (line 2) and the formal portion of the grant (lines 10-11) and the parties giving the land (line 12) and the village in the end (line 13-14), the words *et cetera* &c. &c. The genealogy of the family is given in the first stanza; the next are the legendary events which appear to almost every appropriate point of the period, and the last stanza is that all gives the name of the poet who composed the poem. The style of composition of this poem is highly artificial and *Sinske* has been used as *vanasse*—a feature which makes a satisfactory translation of the text extremely difficult. Following is the footstep of Professor Kildars, I am giving only the substance of the record for the convenience of our readers to follow the original.

Hebrews.

The "Song of victory" from which the charter is based is in Hebrew (Psalms) and is directed as directly national with the object of the commemoration of nations. There was a king named Urmajja who brought peace to the land and placed his subjects during a long reign, having anticipated all his enemies. From his family were descended many virtuous rulers, the illustrious Guppa and others who were beloved by the thousands of Israel. In their family sprung king Lohakam who was associated with men men and whose name spread to all quarters of the earth. His son who followed was king Kadamakam who received the submission of conquered kings and whose virtues were known to all the directions. He was followed by his younger brother the mighty Kallakam who bore the burden of sovereignty like Indra himself and the splendour of whose glory reconquered the gloom caused by the defeat of his enemies. On his death was born his son Sarthakam a ruler of the earth who ruled over all the masses of the world and restored his people to happiness and attained great fame. He was followed as the Protector of the Earth by his brother Bulhakam who was exceedingly prosperous. On his death his son, Kallakam, reappeared with glory and loved to be all men, remained the ruler of the world and reigned in for a long time.

Fig. 17. H. 1. 1.



Fig. 18. H. 1. 2.

Fig. 19. H. 1. 3.



Fig. 20. H. 1. 4.

(7) The Dhami Cera inscription of Śaṅkha Dera, edited by Mr. E. D. Buehler in the *Syngraphia Indica*, Vol. XV.¹

Very little is known as to the extent of the territory over which these kings held sway. This much however is certain that their rule was confined to Orissa which then included the Harjara District of the Madras Presidency and formed part of the ancient Kalinga. This period of rule is also not certain and their origin has formed the subject of much speculation. Mr. Buehler thought that the Kera-kings were descended from non-Aryan kings of Kṛpāra² while Mr. Nilamal Chandra said that some connection between Śaṅkha Tapa of Odia and Pratyapātharaka—a non-Aryan ruler of a small principality near Balasore in the Madras District of Bihar.³ The present would lead to the conclusion that these rulers belonged to the later race of Kshatriyas. This is supported by the Maṅgya grant of Śaṅkha Dera where the family is described as Śaṅkhaśaṅkhaśaṅkha. It appears probable that the name Kera came to be applied to the dynasty only after Ekamaśvara Dera who is spoken of as Śaṅkha in the grant. Both these names being śaṅkhaśaṅkha (Śaṅkha-Kṛpāra) apparently belong to the same person. The next king Śaṅkha Dera also appears to have borne the cognomen name of Śaṅkha (Śaṅkhaśaṅkha) which is mentioned in the Nalagar grant of this king.⁴ Śaṅkha Dera was the last male ruler of this dynasty. After his death the throne was occupied by his queen—whose name is not given in the grant—the mother of Śaṅkhaśaṅkha-deva who was probably the last in this line. The name of Śaṅkhaśaṅkha's mother was probably Tribhuvana-Mahadevi if we observe the circumstances in this respect of the Maṅgya grant No. 2 of the list above. The same surname appears in

¹ I am greatly obliged to Mr. Buehler for having kindly supplied me with a copy of his article on these inscriptions in Odisha.

² *Op. Ind.* Vol. XI².

³ *J. Ind. Soc.* 1906, p. 247.

⁴ Mr. Buehler takes Śaṅkha to be a different king and holder of Śaṅkha Dera but his interpretation is somewhat ignored by the present state of the grant of Śaṅkha Dera.

the rank of all the eppagata grade of the dynasty, namely a sovereign lord, the representations of the sun and the moon and the south-shield. From this it appears that Siva was the family deity, although some members of the dynasty ardently favoured the Buddhist religion and called themselves Sangha.

(vi) The Kungala mapala mentioned in line 35 of the plate appears to be the same as *Kung-Fa-lo* of Hsiao T'ung. The identification of this country has been already suggested by earlier writers with the Gurjara Desast. It appears that Kungala mapala was included within the northern Tunka, one of the divisions of the ancient Kalinga country.

(vii) In the inscriptions of the Kura dynasty we have both *Uttara Tunka* and *Dakshina Tunka*. *Uttara Tunka* seems to be the Nalaga group of Kalinga and the group of Talikura-Maksheri and Dakshina Tunka is the eppagata of Dapji Mahasari. *Tunka* seems to therefore be the name of a country in association with *Makhi*.

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TEXT.

Text.

श्रीमद्भक्त सहादेवी ।

Chorus.

Line 1. ॐ

शक्तिवत्सल शक्तिवत्सलसौ श्री शक्तिवत्सलसौ-
शक्तिवत्सलसौ श्री शक्तिवत्सलसौ श्री शक्तिवत्सलसौ ।
ॐ

Line 2.

शक्तिवत्सलसौ श्री शक्तिवत्सलसौ श्री शक्तिवत्सलसौ-
शक्तिवत्सलसौ श्री शक्तिवत्सलसौ श्री शक्तिवत्सलसौ श्री शक्तिवत्सलसौ ।
शक्तिवत्सलसौ श्री शक्तिवत्सलसौ श्री शक्तिवत्सलसौ श्री शक्तिवत्सलसौ ।

Line 3.

श्री शक्तिवत्सलसौ श्री शक्तिवत्सलसौ श्री शक्तिवत्सलसौ-
शक्तिवत्सलसौ श्री शक्तिवत्सलसौ श्री शक्तिवत्सलसौ श्री शक्तिवत्सलसौ ।
शक्तिवत्सलसौ श्री शक्तिवत्सलसौ श्री शक्तिवत्सलसौ श्री शक्तिवत्सलसौ ।

Line 4.

शक्तिवत्सलसौ श्री शक्तिवत्सलसौ श्री शक्तिवत्सलसौ-
शक्तिवत्सलसौ श्री शक्तिवत्सलसौ श्री शक्तिवत्सलसौ श्री शक्तिवत्सलसौ ।
शक्तिवत्सलसौ श्री शक्तिवत्सलसौ श्री शक्तिवत्सलसौ श्री शक्तिवत्सलसौ ।

Line 5.

शक्तिवत्सलसौ श्री शक्तिवत्सलसौ श्री शक्तिवत्सलसौ-
शक्तिवत्सलसौ श्री शक्तिवत्सलसौ श्री शक्तिवत्सलसौ श्री शक्तिवत्सलसौ ।
शक्तिवत्सलसौ श्री शक्तिवत्सलसौ श्री शक्तिवत्सलसौ श्री शक्तिवत्सलसौ ।

* This is the most difficult letter in the whole script. The whole text is a somewhat difficult.

† The name is Shakti-vatsala.

Jun 13

77

काष्ठानि च ॥ ३ ॥ सिद्धराशिना ॥

संस्कृत-संज्ञा-संग्रहः

性 男

Lester Ed.

[illegible]

समस्त राज्यासह संयुक्तपणे कार्य करणे

सिंहशाही विद्यापीठ, मुंबई

May 15

Figure 1

क्योंकि मैंने कहा कि यह है, मैंने कहा

ग. श्रीधरदास, १६, बाली, कलकत्ता-१। [४]

1995

14. 26.

Figure 1. Study design.

विश्वविद्यालय, दिल्ली विश्वविद्यालय, दिल्ली

1.5463.

北江

ਈਸੀਐੱਚ ਈਸਰਪਦਾਂ ਵਿਸ਼ਲੇਸ਼ਣੀਯਤਾ । ੧ [੪੦]

असौ पदोत्तरादयस्त्रिंशोऽसौ अष्टादशोऽसौ

1998

July 13.

बी.एस.पानवरे विनयकृष्णराव पणवरे ॥ १७॥

संविधानसभा के अध्यक्ष डॉ. राजेन्द्र प्रसाद

Page 1 of 10

* The team is *Commercial*

^b The mixture is stirred until.

- Line 25. विष्णुमयी मन्त्रोपासनायः ।^a [15]
 यत्तन्मन्त्रोपासनायः यत्तन्मन्त्रोपासनायः
 यत्तन्मन्त्रोपासनायः-
- Line 26. विष्णुमयी मन्त्रोपासनायः यत्तन्मन्त्रोपासनायः
 यत्तन्मन्त्रोपासनायः यत्तन्मन्त्रोपासनायः-
- Line 27. यत्तन्मन्त्रोपासनायः यत्तन्मन्त्रोपासनायः
 यत्तन्मन्त्रोपासनायः यत्तन्मन्त्रोपासनायः-
- Line 28. विष्णुमयी मन्त्रोपासनायः यत्तन्मन्त्रोपासनायः
 यत्तन्मन्त्रोपासनायः यत्तन्मन्त्रोपासनायः-
- Line 29. यत्तन्मन्त्रोपासनायः यत्तन्मन्त्रोपासनायः
 यत्तन्मन्त्रोपासनायः यत्तन्मन्त्रोपासनायः-
- Line 30. विष्णुमयी मन्त्रोपासनायः यत्तन्मन्त्रोपासनायः
 यत्तन्मन्त्रोपासनायः यत्तन्मन्त्रोपासनायः-
- Line 31. यत्तन्मन्त्रोपासनायः यत्तन्मन्त्रोपासनायः
 यत्तन्मन्त्रोपासनायः यत्तन्मन्त्रोपासनायः-
- Line 32. यत्तन्मन्त्रोपासनायः यत्तन्मन्त्रोपासनायः
 यत्तन्मन्त्रोपासनायः यत्तन्मन्त्रोपासनायः-

^a This name is given in the original.

^b This name may be read as either १ or २.

- Line 40. ॐ शङ्कराचार्यमुनिं शिष्यैर्गुरुदीर्घं
विप्रासुखिनाः श्रुत्वादीतिवत् ।
अतिशयिष्यतामस्तथा ॥ ३४ ॥
नमः
- Line 41. इति शिष्यैर्गुरुदीर्घं शिष्यैः ॥ ३५ ॥
शङ्कराचार्यमुनिं शिष्यैर्गुरुदीर्घं ।
श्रीमद्विष्णुसहस्रनाम-
स्तोत्रम् ॥ ३६ ॥
- Line 42. इति शिष्यैर्गुरुदीर्घं शिष्यैः ॥ ३७ ॥
शङ्कराचार्यमुनिं शिष्यैर्गुरुदीर्घं ।
शङ्कराचार्यमुनिं शिष्यैर्गुरुदीर्घं ॥ ३८ ॥
- Line 43. शङ्कराचार्यमुनिं शिष्यैर्गुरुदीर्घं ।
शङ्कराचार्यमुनिं शिष्यैर्गुरुदीर्घं ।
शङ्कराचार्यमुनिं शिष्यैर्गुरुदीर्घं ।
- Line 44. शङ्कराचार्यमुनिं शिष्यैर्गुरुदीर्घं ।
शङ्कराचार्यमुनिं शिष्यैर्गुरुदीर्घं ।
शङ्कराचार्यमुनिं शिष्यैर्गुरुदीर्घं ।
- Line 45. शङ्कराचार्यमुनिं शिष्यैर्गुरुदीर्घं ।
शङ्कराचार्यमुनिं शिष्यैर्गुरुदीर्घं ।
शङ्कराचार्यमुनिं शिष्यैर्गुरुदीर्घं ।

* This line is in manuscript.

† This line is in manuscript.

‡ This line can also be read as ॥

§ This line can also be read as ॥

¶ There is a small line in manuscript, as in verse ५ and ६.

७ The small letter of this line has not yet been determined.

८ Read ॥ ३४ ॥

Appendix.

Note for the Rev. Mr. John Goodenough, Dec. 23, 1882.

The copper-plate was in the house of Halakhal Sarangi who had about a year ago bought an adopted son, Ghatal Sarangi. The family has been living for generations in Karamnagabana, a village near Bhopal in the Puri District and some five miles from the Bulgaia station on the Puri section of the Bhopal-Nagpur Railway. In origin a Backman village originally set up by a Brahmin queen, it must distinguish itself neither as a gift to a Brahmin, is called a *Samra*, the Backman who receives the gift being called the *Samra-gat*. From the name therefore it appears that Karamnag is a royal gift, but whether it is identical with the village named in the copper-plate is doubtful. There is evidence that the plate has been in possession of the same family for more than 84 years. In 1894 it was in the hands of Halakhal's father, Samnath Sarangi who obtained the title of *Karvahanra* from a local chief in recognition of his work as a poet. Some Samra and Gopal passed on. There is little here compared by Darvash Sarangi.

According to some people the plate was buried under ground in village Minningapur, but when and by whom it was recovered is not known and cannot be ascertained. Minningapur is a deserted village some seven miles away from Karamnag, the ruins being situated within four miles on the four sides. On the north is the village of Gopal and a hill, on the east is the Tangabanda. (Gopal means hill), on the south is the Talaband—on the west is the Puri District—and on the east are the Kahi and Halakhal Mandis. The Sarangi family possess land in the Mandir of Minningapur and it is very likely that they originally lived in this village, and it may therefore be identical with the village of the charter. How the village came to be deserted is not known, and unless the boundaries of the present Mandirgopal correspond with those of the village mentioned in the charter, it is not safe to draw any con-

choice. In that is to say, the Sengul family have a genealogy which contains more of the names of the great. This genealogy is found in an old palm-leaf manuscript of the Vaidikya Śāstragya Śaṅkṛatīya.

1. Isvara Deb Sarma—Śaṅkṛatī Sarma (present).

Baktoṃsa Deb Sarma (dead).

2. Dandāt Deb Sarma.

3. Narayana Deb Sarma.

4. Uśishasanta Deb Sarma.

5. Śaṅkar Deb Sarma.

6. Kāśhama Deb Sarma.

7. Dama Deb Sarma.

8. Śikhaṅka Deb Sarma.

9. Deśamāla Deb Sarma.

10. Śikhaṅka Deb Sarma.

11. Śikhaṅka Deb Sarma.

12. Śaṅkṛatī Deb Sarma.

13. Śaṅkṛatī Deb Sarma.

14. Śaṅkṛatī Deb Sarma.

15. Śaṅkṛatī Deb Sarma.

16. Śaṅkṛatī Deb Sarma.

17. Śaṅkṛatī Deb Sarma.

18. Śaṅkṛatī Deb Sarma.

19. Śaṅkṛatī Deb Sarma.

20. Śaṅkṛatī Deb Sarma.

21. Śaṅkṛatī Deb Sarma (dead).

The present owner is the last of the line. He is descended from Isvara Deb Sarma, who is one of the great.

I saw old money inscribed copper-plates as can be found in the Sengul hills. That they are not made known by the people is due to their fear that they will be deprived of them. That this fear is not imaginary may be gathered from the following. It is said that during Mr. Taylor's settlement of Khondia many copper-plates were produced before the settlement magistrates which were never returned to their owners. This is corroborated by the following extract from the notice on a copper-plate published by Mr. Rangulī Maṅgī, Deputy Collector of Cuttack,

In the *Journal of the Asiatic Society of Bengal*, Vol. XLVII, part I, 1877 :—

"The documents now found by me in an old box in the Record office along with a number of old deeds of grants in the Bengali, Persian, Bangali, Marhatti and Orija characters. There were the remains of a vast variety of such documents filed by the original holders before the Collector, Mr. Kinn, in 1839 when the province was settled for the first time. No proper register was kept regarding these important records and their whereabouts is now by whom they had been filed."

The sense of loss and consequent pain which was felt by people who were deprived of their possessions—in many cases the only documents which entitled them to their holdings—may easily be imagined. It is little wonder that the descendants of these people guard their charters with as much sacred awe as willing to part with them or even to show them to outsiders.

LX—The Panchobh Copper-plate of Samgramanugupta.

By J. S. Shukla, M.A., and Amaravaram Venkatar, M.A.

(I)

This inscription, which is published here for the first time, was discovered in the village of Panchobh, situated about seven miles to the west of Lakshmi Bazar, the chief town of the Darbhanga District in the Province of Bihar and Orissa. It was found by a peasant sowing 20 or 30 inches below the surface of the earth, while he was breaking the ground for the purpose of cultivation. The spot where it was unearthed and its surroundings are still full of mounds covered with tridactylites which bear traces of an ancient race. After its discovery, the plate remained in the possession of the cultivator till recently it has been brought over here by Mr. J. S. Shukla for the purpose of depositing it in the Pease Museum.¹

The inscription contains 29 lines of writing—25 full lines and one line only 4 inches long, inscribed on one side of a thick copper-plate measuring about 17 inches long and 11 inches broad. The writing space covers an area of about 54" x 16". The surface of the plate is quite rough and the edges are neither finished flatly nor raised like those of printed the writing. With the exception of a few letters which have been partially damaged by corrosion, the inscription is in a state of unusual preservation and may be read with certainty almost throughout. The engraving has been done with great care and does not, as usual, show here and there marks of the engraver's working tool. The size of the letters is about ½" throughout, with the exception of those occurring in lines 4

¹ For other see from Hathi to Mr. E. H. C. Welch, General President of the Pease Museum Committee and Mr. E. H. C. Welch, Principal, J. N. College, for their kind help and encouragement.

and 8 where they are larger than the rest. Towards the middle of the side where the writing begins, the plate is perforated near a incision opening at bottom as connected top to the shape of a heart which contains the royal seal. The seal is circular, about two inches in diameter, and fixed with a pin which is attached at the back. It bears relief on a depressed surface, among the center, a legend giving the name of "Śri Śaṅkara Gupta" and in the upper part a representation of a bull facing towards the proper right in a slightly recumbent position. The inscription below a space of about 3 inches at the bottom and sharply comes to an end before the last sentence is completed.

The language of the record is Sanskrit, and excepting lines 5 to 10, which contains the formal part of the grant, the whole is in verse—the metres employed being mainly the Vajra-dakṣiṇa and Anuṣṭup. The characters belong to the Eastern variety of the Maṅgala alphabet which Bühler has described as *Prata-Maṅgala*. They are of the most type as those in the *Devanāgarī* of Vajrasana. A few forms, the *ḥ*, *ḷ*, *ḡ*, *ṅ*, *ṇ* and *ṣ*, bear a close resemblance to those used in *Paṭhāra*'s hand grant of A.D. 1143, while some, for instance, the *ṣ*, *ṅ*, *ṇ*, *ṅ*, *ṇ* and *ṣ*, appear to be later developments more identical with those of *Śrīnātha*'s record in about A.D. 1250.

As regards orthography the text will be for remarks. Some of the peculiarities met with in the inscription are noted below: (1) The sign is used interchangeably for *ḥ* and *ṅ*. (2) The letter *ṅ* is doubled after the vowels in *Śrīnātha* in line 5. (3) The consonants are doubled in conjunction with the preceding *ḥ*, as in *Arjuna* and *Barva* in line 10 and *Vajrasana* in line 11. (4) The letter *ḥ* is doubled in *Arjuna* in line 10 and *Barva* in line 11. (5) The consonant is strengthened, indicated by a small *ṅ* placed above the *ḥ*, as in *Arjuna* in line 10. (6) The aspirated *ḥ* is not employed in the original *Arjuna* in *Arjuna*. (7) The nasal *ḥ* is represented by a nasal line without a vertical stroke in *Arjuna* in line 11. (8) The letter *ḥ* is used for *ḥ* and *ṅ*, both of which are denoted by a vertical line as in *Arjuna* in line 11. The text appears to be

been carefully prepared and hardly contains any grammatical mistakes.

The inscription records the grant of a village named Varigama situated in the direction of South-East made by the Paramakrishna, Shaktasiddhanta, Paramesvara and Mahamangalika Saktayana Gupta, who is described as the lord of Angapala and the most devout worshipper of Mahesvara. The donor is a Brahman of Saktiye-gotra, Kuntala Kshetrin by name, known to the Yajur-Vedant and having the three gurus of Saktiye, Agila and Devala, son of Krichasiddhanta and grandson of Sri Ranga, who hailed from Kallaksha. No particular mention is mentioned for making the grant except that it is made on account of great favour shown to the donor. The greater part of the inscription is taken up by an account of the ancestors of the donor which gives the following genealogical table:—

- | |
|-------------------------|
| (1) Yajñana Gupta |
| ↓ |
| (2) Mahasena Gupta |
| ↓ |
| (3) Deva Gupta |
| ↓ |
| (4) Mahasiddhanta Gupta |
| ↓ |
| (5) Krichana Gupta |
| ↓ |
| (6) Saktayana Gupta |

It is, however, noticeable that while Mahasiddhanta Gupta is equated with all the Imperial Titles of Saktayana Gupta, Krichana Gupta is identified with the only epithet of Saktayana which means to indicate that he met with a premature death as the Minister of his father. Though one or two names have been devoted to each of the royal predecessors, no historical fact is referred to in the inscription which may lead to their definite identification. The mention of "Gupta Varaha" is referring to the dynasty to which the king belonged, or, however suggestive of the fact that the royal line might have been in some way connected with the later Gupta of Magadha.

The charter is issued from the Royal Camp of Victory and mentions the designations of some officials, most of which occur in the grants of the 13th and 14th Kings of Bengal. It is dated on the day of the dark fortnight of the month of Kartika in the 11th year of the reign of the King. No era is mentioned, but on palaeographical grounds the inscription may be assigned to a period not later than the twelfth century A.D.

Appendix.

[*Extract.*—The reading of the copper-plate has been kindly compared with the original and a few corrections suggested by Mr. R. D. Banerji, Esq. On the back of the plate the Collector of Darbhanga has made inquiries resulting in the following information.—“*Amal Choudhary says that he was digging near his fields at night against something hard, and he found a copper-plate. The copper-plate was found by Amal Choudhary in the south-west corner of his field in village Kail in the panchayat of the Mahasab of Darbhanga. The field in which the copper-plate was discovered is about 1½ miles from Amal's house and is in Panchob's. The nearest Kail is Kail about 4 miles off. There is a canal which flows in Bagail Dik east of the field about 4 miles from the place of discovery and a smaller channel 4 miles to the east in village Panchob's. This canal is said to have been much higher, but has been greatly levelled down. further inquiry discloses that the said Amal Choudhary found the plate about four years ago.”]*

The plate is of little historical importance. The names mentioned in the plate are probably in the district of Mithila, Jangpura being represented by the grantee *Jangpura*¹ and *Jambhant* is probably connected with the goddess named *Jambh*.

Mr. R. D. Banerji has sent in the following note on the plate—

“The names of Kail correspond to Kailas the subject of letters

¹ Letter dated 19th June 1872 from Mr. C. Bhowal of Darbhanga to the Deputy Magistrate, Archaeological Survey, Kailash, Utrak.

² *J.B.O.S.*, Vol. V. p. 25.

at a similar distance, but gave up the idea after learning the first sentence of the inscription. The characters of the great remarkable group are in the groups of Lalakamamaya of Bengal, and on palaeographical grounds it would be difficult to assign a date earlier than the second half of the twelfth century to this record.

* The seal of the grant shows the Anandadeva of the family, the last constant, which is confirmed by the use of the word *Vishakshaditya* in connection with Rajadityagupta and the date. The characters of the seal are of the same type as those of the grant, *at ga, na, and pa*. The seal was not well preserved and is illegible.

* The title of the title *Mahamandala* along with the Imperial title *Paramahansa* *Maharajadhiraj* *Paramahansa* is the one of Rajadityagupta and his grandfather Rajadityagupta indicates that the family had been at first feudatories of the King of Sena and assumed titles of independence after the Senas came to the downfall of their dominion.

* On palaeographical grounds it may be stated with assurance that these local rulers must have descended either from the Senas, when the sons of Lalakamamaya, were quarrelling among themselves just before their separation from Lalakamamaya by the Mahamandala Senas under Mahasamant Rajaditya.

* The mention of the word *Chakravartin* I. II may possibly indicate that these local rulers were descended either from the Imperial Chakras or from the later Chakras of Magadha, of which the latter, however, seem to have retained a very long impression.

* The form of the grant is peculiar. The beginning is in prose but lost as the entire palaeography given is verse. Though the form of a grant is not altogether unknown in Indian epigraphy, it is rather antiquated for a twelfth century record.

* The metrical portion of the inscription provides us with the name of all generations while the prose portion contains only two, as it is quite possible that Rajadityagupta, the grandfather of the donor Rajadityagupta, was the feudatory chief who assumed independence.

"A noteworthy point in the past is the mention of the village or town Kollitche whence Bhojya Bhat Bhat, the grandfather of the donor, had migrated. Kollitche is mentioned in the same authority *Kollitche or Kolattche* in geographical works of Bengal as the place whence the first Brahmins, who were invited by King *Shishu* for the performance of a Yajña sacrifice in Bengal, originally came. Many conjectures have been made by scholars concerning the geographical name of Bhojya or Bhojya Brahmins and it has even been suggested, if my memory serves me correctly, that the name may be a corruption of some other name. The mention of the place in a twelfth century record confirms the existence of the village of Bhojya then in spelling and its existence though the locality will undoubtedly still bear right is well known."¹⁰

The plate is now in the State Museum.—[S.]



९. योवकस्यादत्तं योमदियसिक्कमावभावेत्तन्मनसि वाक्कायौत
 बीजिणे वासयति बीजवति कसदिदयति तं मत्तमाहुं जगत्तम् ।
 जगत्तिस्सिक्कत
१०. कामोत्तं सुविहायतु, योत्तमत्तं च, तपस्सिक्कं; मत्तमत्तमाः
 सोत्तमत्तं मत्तमत्तं; कामोत्तमाः यदित्तुवत्तं (सिक्कमत्तं)
 योत्तमत्तमाः (तं) जगत्तमत्तं
११. जगत्तं मत्तमत्तं योत्तमत्तं योत्तमत्तं जगत्तमत्तमत्तं मत्तम-
 त्तमत्तं सुविहायतु, योत्तमत्तं (सिक्कमत्तं) योत्तमत्तं योत्तमत्तं
 योत्तमत्तं
१२. जगत्तं मत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं । (या) जगत्तं
 योत्तमत्तं मत्तं योत्तमत्तं योत्तमत्तं । योत्तमत्तं योत्तमत्तं योत्तमत्तं
 योत्तमत्तं योत्तमत्तं
१३. जगत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं
 योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं
 योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं
१४. जगत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं
 योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं
 योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं
१५. जगत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं
 योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं
 योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं
१६. जगत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं
 योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं
 योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं योत्तमत्तं

24. वाङ्मयं वाणी कृतिर्यावत् कर्तव्यम् ।

वाग्देवो वाङ्मयं वाणी वाङ्मयं वाङ्मयम् ।

वाङ्मयं वाङ्मयं वाङ्मयम् वाङ्मयम् वाङ्मयम्

वाङ्मयं वाङ्मयं वाङ्मयम्

25. वाङ्मयं वाङ्मयम्

वाङ्मयं वाङ्मयम् वाङ्मयम् वाङ्मयम् वाङ्मयम्

वाङ्मयं वाङ्मयम् वाङ्मयम् वाङ्मयम् वाङ्मयम्

वाङ्मयं वाङ्मयम्

¹ (The garland and illustrated in the margin of the manuscript—D. 24, 25)



Testimonial.

Ora, god is unto you, Paramahatya, Mahatyaśaktiṃ.
Ora, god be unto you, from the victorious camp, on the dark
day of the dark-fortnight, in the seventh year, in the triumph
of ever increasing victory of Paramahatya, Mahatyaśaktiṃ,
Paramahatya Śaktiṃ, Gupta, best of the devas of Mahatya,
having the bull as his royal insignia, here is the family
of Arjuna of the bear race, the lord of Jayapur, the supreme
lord of Mahatya, one of the illustrious prime Krishna Gupta
who sustained on his face the glorious Paramahatya
Mahatyaśaktiṃ, Paramahatya Śaktiṃ, Gupta, best of the
devas of Mahatya, having the bull as his royal insignia,
here is the family of Arjuna of the bear race, lord of
Jayapur and the Supreme lord of Mahatya.

This Mahatyaśaktiṃ, Mahatyaśaktiṃ, the illustrious and
victorious Śaktiṃ Gupta here pays respects to, informs and
instructs all those that are assembled in the village Varigama
situated within the district of Jambhvat, the queen, the prince,
the prime minister, the minister of peace and war (Mahatyaśaktiṃ),
the chief master of military weapons (Mahatyaśaktiṃ),
the chief representative of officers (Mahatyaśaktiṃ), the bearer of
royal seal (Mahatyaśaktiṃ), lord chamberlain (Mahatyaśaktiṃ),
the superintendent of the kitchen for elephants (Mahatyaśaktiṃ),
the superintendent of military supplies (Mahatyaśaktiṃ),
the chief bearer of vessels (Mahatyaśaktiṃ), the chief of the
warrior (Mahatyaśaktiṃ), the chief justice (Mahatyaśaktiṃ),
the chief officer in charge of documents (Mahatyaśaktiṃ),
the intelligence officer (Varigama), the writer of grants
(Mahatyaśaktiṃ), Mahatyaśaktiṃ, Mahatyaśaktiṃ, the Chief
Magistrate (Mahatyaśaktiṃ), the officer in charge of royal
gifts (Mahatyaśaktiṃ), the chief of the free gifts (Mahatyaśaktiṃ),
great devotional rules (Mahatyaśaktiṃ) the officer in charge
of money gifts [1] (Mahatyaśaktiṃ), the officer in charge
of the gift of ploughed lands [2] (Mahatyaśaktiṃ), the bearer of
mountain passes (Mahatyaśaktiṃ), the superintendent of (Mahatyaśaktiṃ),
work (Mahatyaśaktiṃ), the officer (Mahatyaśaktiṃ), the officer in charge

a "grana" square (Golapali), where of the map and experiments of their battles, guns and troops, and others on the course of the king:—

But it seems to me all the above villages mentioned (from all other villages), bounded on four sides, free from opposition and taxation and not to be entered into by regular and irregular troops, be awarded, as a matter of great favour, to me, Arjun, of gaining more assured in the domain, to the venerable and long-lived Koush Siree of Shripadikhetra, named in the Taksaka and having in their Patana of Shripadikhetra, Aish and Dardra, one of the venerable Koushikitya and guardians of the temple. Of him, having from Koushikitya with land and water, with minerals, with rice, gold and Madhya, with pits and barren lands, with goodly grounds, Nishka and devoted gardens, and with salt and iron mines.

Now by you all, the are student to our lakshya recovery of all kinds of things to be carried into effect and this grant is to be observed as long as the moon, the sun, the earth and the sea endure.

[Thus began the peace edicts of the royal dynasty.]

As this family was descended as Vishwakarma (Ishwara), as a achieved victory through prowess, as it had a tough fight with Shalaya, as it was from its (Maharaja) the secret of gaining victory and as it was protected by the closest bond of the sea (Himav) by means of which this dynasty became enriched with its land rulers became expanded as Nagas, with the help of the land and famous for the richness of silver.

To his (Arjun) family stretch down with a lady, the day of the moon, which was powerful and stainless, the mighty things reached the gods in vision, vision, from power and wealth. [They were] the lords of the wide world. The earth was rich with precious things stored at a distance, as if through fear, of their great and overwhelming power.

After these things departed into the land of the blessed, a son of the family became the master of the earth, who was

styled Yajñajña Gupta, as he was full of the ardour for vanquishing heroes in the pursuit of war. He, who was a double to his son, was called Jaga as the [kalinga] king sat with their retention on account of the total vanquishing of their forces, mingled with the slaying of his considerable army.

Of him was born the illustrious king Jambhava Gupta, of world-wide fame and glory, who was so great was in the ear of his kinsmen, the first progeny of the gods in accomplishing the meaning of mokṣa, to remove in the world to be like him, like the Mahā-bhava in removing sorrow and affliction and like a lion in trampling down his foes who might be kept compared to the strongest elephants.

From birth he had in his composition the splendours of Varuṇa, Lakṣmī, Agni and Mṛta. He assumed the king of the earth in beauty with the augustness might of the earth trampled upon by his soldiers. For which reason, his name is fair as the whiteness of the Kāśya flower. That flower prince married Tāla (Tāla) in his person.

The king Dura Gupta, who was truly illustrious, was born of him as Bhāru of the Sun, the Moon of the Sun, Pradyumna of Mathurā, Uśa of the Moon, Pradyumna (Śiva), Bhāru of Dāruṇa and Jāyanti (Śiva) the son of Indrā of the land of the land of immortals.

A son was born to him named Rājāṅga, brilliant in majesty and love with the Rājan of his person, whose deeds could appeal the assembly of Kings. He was the repository of unsurpassing power, which emanated with the glory over all great men. He was an adept in the art of striking down his foes while keeping the string of his bow which pierced like thunder.

As the conclusion is to make, so was the king in various Kavya, dharmas and pastimes. He was a wise, strong, true to his distress and an adept in the science of love. He was a repository of modesty, a receptacle of good deeds, a storehouse of learning, a fountain of sweet words and an abode of devotion.

Its derived propriety of conduct from the seven lower spirits from the sun, grasping from below spirit of aggression from Hsin, modesty from Chen and power from Fiu. The king entrusted to archery, whose aim was like the sword of thunder to his bow, to punish those ignominious words to those who listen to him with pleasure. Those who will be born in the long line of such kings will also observe this deed from generation to generation. This I enjoin on other kings as well. The subsequent kings with a view to gain merit should abstain from the trifles of what has been done by another king, considering it to be of the nature of a spark of fire.

[Thus follow verse laying down religious injunctions.]

There is no higher gift than the gift of food, which enables you to have an access to Heaven. Food is the life of the world, food ultimately comes from the earth, therefore even after the gift of food is received from the gift of food. The observance of the gift yields greater merit than the gift itself. Therefore, you should, O king, make gift of food and observe those made by others. Two things—making gifts yourself and accepting from such by others—constitute the perfection of life in the spiritual world. O Earthsphere, protect the food which has been made a gift of. The work of the lords of the earth—

X.—Travels in Bihār, 1808 A.D.

By Jadransh Barhan. M.A. L.R.S.

Introduction.

Abdul Latif (son of AbdurRahmān Shikārf), an inhabitant of Ahmadnād (in Gujrat), on his patron Abul Hasan (the father-in-law of Shah Jahan) being appointed *Amir* of Bengal early in A.D. 1608, accompanied him on a river trip from Agra to Rajmahal and at the end of the year again from Rajmahal on Dacca to the Moulvibāzār District and thence by land to Ghazighat. He took accurate notes of what he saw during his travels and wrote them in a book years afterwards in the reign of Shah Jahan, when his patron Abul Hasan, now named Asaf Khan, had risen to the rank of the emperor.

His book is of unique value as giving rather topography of Bihār early in the seventeenth century, and supplementing the very short account incorporated in the *Shah-Jahān-nāma* (p. 160 of Harnett's translation), which was composed twenty years earlier. Through the help of a friend in Delhi I secured access to what is probably the only copy extant of Abdul Latif's travels.

Abdul Latif had previously undertaken of Khosrōshah and Banu (page 3). The extreme speed with which his patron decided to take up his new office in Bengal, prevented him from seeing more of Bihār and giving greater details.

The Bihār portion of his travels is translated below. In two places the text is hopelessly corrupt.

They came down the Ganges.

On 25th May, 1608, we arrived at Chikāra, an ancient village on the bank of the Ganges and the commencement of the province of Bihār. Its day is very famous. Every train across India was brought between the Imperial mosque and the Afghan camp in the reign of Akbar. It was at this ferry that the well-known incident in the story of Humayun took place of the battle

of Shari Khwa Agha. We landed here. It was formerly well-peopled, but is now in a deplorable condition with few inhabitants. Above it, the Karmadakh hills enter the Ganges. The Hindus of old never use their feet on the water, it being their superstition that whoever touches the water becomes like a snake [the good deeds done in life]. Hence its name [of Karmadakh is "destroyer of good deeds"]. The water is narrowly distasteful and disagreeable to the sight. A boat at it takes a man's life cold,—not to speak of his nerve.

From this place Salawan, measuring the bank of Shari Khwa Agha, is 16 fms. Two marins from it is Bawda, the bright appearance and grandeur of which is famous, so that there is no fine view in the world. Its area is 14 fms, its height [7 path for ascent] exceeds 5 fms. On its top several thousand degrees of land are cultivated, besides several gardens. Some tanks full of water and flowing springs are scattered within it.

On 8th May we reached the river Dik [i.e. Daga],¹ a broad and deep stream which passing by Salawan and Onk, falls into the Ganges at Jwalakra Palan. An [i.e. River]. Ganga, Bawa, and Dandak,—all big rivers, mingle with the Ganga here (16 fms above Patna, to the east of that city). Besides these there are many small and broader rivers from all sides, but they are not worth mentioning. Hence, below Patna the breadth of the river in the rainy season becomes nearly 8 fms, and it forms a vast and voluminous called stream.

On 10th May we reached Patna, the capital of Shari. Patna stands on the right bank and Rajapur on the left bank, a little above Patna, on the bank of the Ganges. In former ages the antiquity of Rajpur, 10 fms from Patna, was the capital of this province. I have heard from trustworthy men of this country that Rajpur (Rajpur) is a place of great, where many holy married white recluses [in their graves]. Even at the present there were good men two here, one of them being Ghosh.

¹ The *Shan-tzu Sheng-tzu-tzu* (1774), vol. 11, the Ganges has the alternative name of Dandak. Just 8 fms into the Ganges 40 miles above Patna is the city of Rajpur. One of the boats should be read as laid up (1899).

Managers, a man of religious observances, who has done not to doing many [acts] contrary to custom; † experienced [deeds] . . . "

Alma is a village, in the jurisdiction of Bihar, and containing the tomb of Shah-Ghassem Chahed. It has a lofty dome on which a pillar, called *shah* in the Hindi tongue, has been fixed, which marks the direction of all winds. Some good men have seen the phenomenon, and I am writing what they have told me.

In the seventeenth century the people have turned [from Allah town] to Patna, by reason of its being so the bank of the Ganges, and taken up their residence there. So much notice is the capital, seat of the Divan, and head [city] of the province of Bihar. On either side is bounded by the river, and the sides by double walls of fortification. In the reign of Akbar it was visited from the journals of the highest when a good deal of fighting, and a long siege; Mirza Khan, married Khan-i-Khanan, besieged Shah Afghan—defeated and severely lost of Bihar and Bengal—in this case a great and a half, but could not conquer him till the Emperor himself marched thither with his army, and undertook the task.

Patna is a very good [city] city and beautiful [city], plain. By reason of its site, it is a place of perpetual spring [climate]. The water is perfect in taste and agreeable to the stomach. The inhabitants are extremely healthy and robust. In appearance and good appearance [such] through the city resembles *Shahabad*, "the best of the cities of [Hind],"¹¹ [see author's journey] All kinds of articles needed by man, for food and clothing are raised or grown so cheap and abundant here as in other places. In truth, it is a place fit to live in; hence many traders and country-faring men have chosen it for their home. In no other city of India can be seen so many men of [high rank] *Khawass*, as here taken up their residence here.

Jahangir Gadi Khan (formerly Lala Beg), who has usually lived in Bengal, had, during his Government of Bihar, ordered

of the moonlit nights, which exhilarate the spirit and soothe the life of man.) * * *

On the left by the river's edge, a fine new tea hall & beautiful mosque. For the last 20 years a dargah has been engaged in prayer here. A mosque also here built for drinking water (shikri). What a charming resort, no better can be found for a caravai! * * *

On 24th June 1888 we walked out and stood at Akharragar (Ak. Rajmatal), the capital of Bengal and the end of my journey by river. * * *

Akharragar, known also as Ak-said, was an ordinary village before the invasion of Akbar. Its name is explained by the following story: Akbar was the capital of the former rulers of this country; and whenever they set out on travel to take their address-tokens sent to this place; as the people called it *ak-saidi* (= "addressed place"). Similarly, on the further side of Fatah there is a village popularly called *Paishmatal*, to which the address-tokens [of the Rulers of Bengal] used to be sent, whenever they marched to Orissa or Thar (Palaia, Bengal). The common people, however, call it *Ak-said*! Before most of the houses here are shaded with stork and jogle and many oaks. In early in the reign of Akbar many battles were fought in this tract between the Imperial army under Akbar & Khwaja Mas'ud Khan and Khwaja Khan Turban (Hassan Quli Khan) and Daul Akbar, the ruler of Bengal and Bihar. Daul after his defeat at Fatah had here, and was slain by the Imperialists. At Akharragar consequently the site is all ruins of Bengal, it was formerly the camping ground of the Imperial army. Rajah Ma. Singh made it the seat of the Government, because Mahadev on the side of the hills and is visible only from the enemy's hands when on the end of the ridge across all other places of Bengal are hidden and the enemy with their devices (*pasandis*) can survey them, and also because it was

Ak-said—(1) *Ak* a fairly small; (2) *said* (3) called Daul (Bengal) Hindustani pasted, killed.

the rest of Bengal is almost. He built here a fort and mansion. From that time all people have called it 'Bajmudal'. As the English colonised the place in the name of the late Majesty, it is styled 'Akharragar' in the official papers.

During the rainy season, houses are not covered with roofs for a distance of a hundred or two hundred feet. Therefore, in protest it has been declared an embankment (12) has been constructed exceeding four feet in length, while the breadth is half a foot at places and a quarter foot at others. The stipulations along the length [of the embankment]. Few of the places [? words of the city] are covered. (Badgar and Bhallagar, facing each other, were peeped in the late Prince Shah Murad and Shahib Abdul Faid, by building detached houses for proving the rainy season in. Being late and the rainy (heavy or strong). * * *

Bajmudal has two [word] of the city of Akharragar. There are two lakes opposite each other. One of them is called Shah Bagar, after the name of Faidy, the Bahadur of Chak, who colonised the city. The other is called after Shah his brother. The two places are now called Agar-bagar. They resemble Karnal-Bharragar....(7)

Mir Mirza Ali Akbar, renowned Bahadur Bahadur Wajid, is buried on the top of the hillside of Bagar. Shah Bagar, having dreamt of his condition in a dream, built a shrine near the grave. * * * On Friday nights there are large gatherings at this holy place.

After the departure of Bahadur Mirza Wajid and Shah Bagar, this region belonged to the Hindu. Therefore, the name of Shah of Bagar, remains here. * * *

Recently Shah Bagar had built beautiful houses in the Hindu style here. Shah Sah, after Wajid Khan lodged here, he had thrown the Jagir before (1) and given some amount of money to the houses. The new houses were not worthy of the splendour of his Jagir here. * * *

(1) Probably the place, from which the name of Bagar is derived. Another place is also called by the name, and has some much of Bagar, is known with the name Bagar.

When Harveit's big Bengal Kalia arrived at Durgam Cheruvu, he found that he had begun to construct a fortified place, containing two treasure rooms (malikans) in the middle and two halls (dians) — one in the south containing two rooms (dians) and the other in the north — as rooms must be triangular... of one size? [last corrupt here]. A raised platform (chotatra) with a cloth (dara) and part has been placed before each hall, with various symphonies and music. Around it are four walls. On the left is another building on the edge [of the river?] with a courtyard and some rooms. Now the place is all for the sake of the gods. " " "

The companies also built and required as the time required.

On 26th December 1888 I left Alibarnagar in the hands of Harveit's Bengal Kalia (the name of Durgam Cheruvu) by boat for the Bikaner province.

XL.—Translation of Maharnjah Kalyan Singh's *Khulasat-ut-Tawarikh*. III.

By Khan Bahadur Saifuraz Nawaz Khan.

THE arrival of General Dyer from England; his disputes with Mirza Mohammod Kasim Khan on the installation of maharnjah Ram Narayan; his converse with the heads of the Council on the conduct of Mirza Mohammod Kasim Khan; and his ultimate departure to England; the principal facts of maharnjah Ram Narayan.

AFTER the departure of His Majesty to the province of Guj, Mirza Mohammod Kasim Khan made efforts to arrest Ram Narayan. It was at this time that Major Dyer came to Patna as General Calcutt. He was a major of the line when the English were at war with Surajuddaulah. After the English victory he went home, and now came to Patna in command of the English forces there.

At Patna Ram Narayan met him and informed him that Mirza Kasim Khan obtained hostile intentions both against him (Ram Narayan) and the English. The Major believing his obligations to be true went to the camp of Mirza Mohammod Kasim Khan at daybreak with only a few followers to ascertain the true state of things. But he was much surprised to find everything quiet. He found His Highness asleep in the broad apartments and all things quiet in the camp. He left an English soldier to apologise to the Nawab for his coming at an early an hour and went home quite disgusted at the trick played by Ram Narayan. Mirza Mohammod Kasim Khan soon got up and saw the gentlemen whom Major Dyer had left in his camp. This treachery on the part of Ram Narayan disappointed the Nawab, and he submitted a complete report of the incident to the Council at Calcutta, entirely condemning against the conduct of Major Dyer. The Major also went to Calcutta. The Council

disapproved of his action, and he had consequently to go home to reply to his representatives. The Council at Calcutta wrote to the Nawab, giving him full powers regarding the administration of Arcot and authorizing him to check and settle the accounts of Husein Miran. Finding some deficiencies in his accounts, he arrested Husein Miran, kept him in custody, and confiscated all his property, and seized all he could lay hands on. He also separated as much cash and specie as he could from the treasures and dependencies of Husein Miran. Having finished his business, he repaired to the fort, and busied himself in the work of general administration. He then picked a general, with Mahamud Sultan Khan. The Mahamud was a shrewd man of business. He kept himself aloof from the Nawab, organized in his camp with his usual retinue and kept no communication with the Nawab from there. At last through the intervention of Major Croft Khan Bahadur, the Nawab was made to agree to the Mahamud's going to Calcutta and to his acting according to the directions given him by the Council at Calcutta. Hence it was that the Mahamud in company with his companions, and armed men left the Calcutta by river.

He appeared before the Council and represented his case. Nothing could be proved against him, and he was therefore given the permission of living in exile at the place he chose. Mirza Jilid and Mirza were coming to Patna as members of the Council at Patna and the Mahamud was asked to accompany them.

Having finished the work of civil administration, Husein Miran turned his mind to the reorganization of the military department, and placed it under the command of Gurgun Khan. He then equipped a strong army, recruiting its nucleus of the veterans of the upper provinces. He appointed Muhammad Hagi Khan Tahir as the Pargana of Timbharan and deputed him also to look after the discipline of the new army. He appointed Ayed Mohammad Khan his deputy in the Bangal province and Mahamud Hagi Sultan his deputy in the province of Bihar. Mahamud Husein Miran he directed,

He provided the ministry with merely nominalists of Tibet, such as Kungyi Khan, Bander Singh, Banjar Singh, Zalsinba Singh, &c. In about ten years he put new life into the different departments of administration, and nothing matters right to his entire satisfaction proceeded to Shikharan. Here also he chastised the refractory nobles; confirmed the properties of those who were most faithful, and were killed some of those who were most dangerous, and having restored complete peace and order in the place, he repaired to the fort of Bokim. He wanted Shikharan the officer in charge of the fort, kept him under surveillance, placed the fort in charge of his trustworthy men, returned to Shikharan, and from Shikharan proceeded to Antsichok. At Antsichok he appointed Raj Bahadur, and appointing Rajah Narbat Sing to his place, proceeded towards Monghyr. He made Monghyr his capital, fortified the place, and lived there with ease and comfort, and in right royal style. He lived two days in a week for the administration of justice, he sat constantly with the former kings. He himself presided as a judge and decided cases impartially. His administration was rigorous and strong. He was ever anxious to administer unbiassed justice, so much so that whenever it was brought to his notice that his ministers had forcibly taken lands from poor tenants or poor merchants he punished the culprits, and gave back the lands free of cost to those who were entitled to them.

The meeting of Mr. Henry Fauscholt with Meer Nizam-ud-Daula Khan; the departure of Meer Nizam-ud-Daula Khan to the Bazar of Chakparan; the advances of Gurgum Khan to Wajah, the slight attack of the Nizam, the retreat of Gurgum Khan, and the rupture between Gurgum Khan on the one side and Shams-ud-Daula and Meer Nizam-ud-Daula Khan on the other.

Mr. Henry Fauscholt Shams-ud-Daula was at this time in Calcutta. He left Calcutta for Monghyr with the object of seeing the Nizam. On his way he paid a flying visit to Barhman and Haridabad, and arrived at Monghyr on the 15th January A.D. 1216, Hijri. The Nizam went to receive him at a distance of three miles from the city and gave him a right royal

company. He accompanied Mr. Vassibert to the building constructed by Gurgum Khan on the Shikhar hill, and had seats placed for the accommodation of his attendants and followers following Gurgum Khan to stand on his guest by request to the host. The next day Shamshuddin paid a visit to the Nawab in the fort. The Nawab endeavored to receive him up to the staircase and made his glass to him on the second and third salable presents to him. Mr. Vassibert was much pleased with the hospitable reception accorded to him. The next day the Nawab paid a return visit to him and invited him to dinner. Mr. Vassibert also presented the Nawab the salutes he had brought from England. In response to the invitation Mr. Vassibert went to the Nawab's residence, dined and attended the evening party given in his honor. He inspected the new army, organized under the superintendence and command of Gurgum Khan, and reported to the Nawab that the army was disciplined in the Asiatic style but was not a match for soldiers trained and disciplined in the European style. He would therefore be desirous for him to try conferences with an army disciplined in the European style. He should be convinced that he represented the Indian people, and his defeat would therefore throw discredit on the whole of India and humiliate him in the eyes of the public. Mr. Vassibert also advised the Nawab to remain quiet and refrain from acting in such a way as may disturb the existing relations between the English and Indian people and thus cause dissension. Meer Shamsuddin Khan said that even when traders who carried on trade under the protection of the English owed him great loss, while the gains to the English were very little. He would therefore request Shamshuddin to allow him to escort those traders with a view to putting stop to their trade. But Mr. Vassibert advised the Nawab to wait and to apply to the Council at Calcutta where the matter would be considered and necessary action pursued. The Nawab instead of waiting till the final decision of the nation, sent an order to his own, calling upon them to act in a manner which may

and] a complaint he received a favourable decision from the Council at Calcutta, which he hoped to receive very soon. But his officers could not manage the business here, loaded cannon and began to interfere in the trade of the English. They raised a rupture between the Company's servants and the officers of the Nawa. The result was that Mr. Ellis of the Peter Porphy arrived the next of the Nawa. Mr. Mack of the Falkenberg-Porphy to his own plan arrived the Nawa's officers there and sent them to Calcutta with a recommendation that the officers might be punished for their illegal and unjustifiable conduct. In the meantime Gurgun Khan, having heard of the death of Nepal through the Cutchib and Anandab who lived in Lhasa, persuaded the Nawa to send an expedition to Nepal. As the British at Changan had only thirty men to be his protection, he himself proceeded in the space, with a body of troops and some Gurgun Khan to Nepal with a strong detachment consisting of Europeans and English soldiers. With the help of guides Gurgun Khan reached the outskirts of the mountains of Nepal. A detachment of Gurgun Khan found its way to the Eastward of the mountains. As it arrived in the mountains the afternoon, it had to pass the night there. The night was dark, and the Nepals attacked the body under cover of night, killed most of them, and seized their arms (Civ. The next morning the surprised soldiers made their escape and arrived in the camp of Gurgun Khan. The general felt much distressed and had to make his last stand and subsequently appeared before the Nawa. The Nawa was much distressed and felt much troubled and had at last to leave the district of Changan. He crossed the stream the Hapur back and arrived at Anandab. He did not meet Mr. Ellis, but escaped at High Jala Khan, passing through the eastern gate. He left Hapur Mahabab Khan the Father of the district of Anandab, who was an experienced soldier, while Deputy of Anandab. He took Rajah Khatun Khan with him, and passing through Khatun, arrived at Anandab. There he was informed that the English had captured some of his officers in the district.

of Amsterdam and Hamburg. He was much offended and ordered his men to arrest the Commissioners of the English and send them to him. He went further and submitted representations to the King and the States, through Miron Stenrobothen, praying for help. In the meantime the officials of the Swedish arrested some Commissioners of the Company and sent them to His Highness. The Cabinet Council also wrote to the Swedish informing him that he was again at liberty to apply for the suspension of duties on the goods of English merchants. But the Swedish paid no heed to the instructions contained in this letter and exempted all sorts of goods from duty. He replied to the Company that, inasmuch as he refused completely granting leave in respect of the goods of merchants under the protection of the Company and the goods from petty trade was comparatively very small, he exempted all goods from duty. Regarding the Commissioners of the Company who were imprisoned by his men he wrote that he would not release them so long as his servants were not released by the English and sent to him. This annoyed the English, but they did not think it expedient to take any immediate steps in the matter. They however sent Miron Stenrobothen and Jansz with a company of agents to the Swedish. These officers left Calicut and proceeded to Stockholm. Narent Stenrobothen wrote a private letter to the Swedish telling him that it was not possible for him to get his request regarding the imposition of duties on English trade granted by the Company but that he might be able to do something for him when a suitable opportunity presented itself. It was therefore that His Highness should give a fitting reception to Miron Stenrobothen and Jansz who were going to him as representatives of the Company. On getting this letter the Swedish searched Oorgues Khan. This wrong-headed general gave him bad advice. The Swedish paid no heed to the admonition of Stenrobothen and acted against the interests of the Company which as will appear proved fatal to him.

The arrival of Messrs. Austin and Jersey at Manglayr) their conversation with Meer Mohammed Khatim Khan and their attempt at laying the foundation of a true friendship between him and the East India Company.

Meer Mohammed Khatim Khan was surprised to find that the Calcutta Council would not agree on material points. He thought that it was not desirable at that juncture to allow Jagat Seth Malah Chand and his brother Mahommed Sherif Chand to remain at Murshidabad. And as there was much difference between the high English officials and Meer Mohammed Khatim Khan at the time, and as Jagat Seth and his brother - even to this moment, mutually acquainted with, he also thought it proper to keep these matters properly veiled. He was determined that they might go to Calcutta and create mischief. His object was to bring Meer Mohammed Taqi Khan to proceed immediately to Murshidabad, to seize the house of Jagat Seth and his brother, to put them in confinement, and after committing them over to the Armenian merchants when he arrived with his army and then finally return to his own province. On receipt of the letter Meer Mohammed Taqi Khan proceeded to Murshidabad with his army and besieged the house of Jagat Seth and his brother. In the meantime the Armenian merchants arrived with his army and Jagat Seth and his brother were arrested and compelled to go to Manglayr with the Armenians. On arrival at Manglayr they were brought into the presence of Meer Mohammed Khatim Khan. He apparently made friends with them and released them. He ordered a house to be rented for them at Manglayr and permitted them to attend the Bazaar as usual. But at the same time he ordered some of his men to watch them and prevent them going to any other place. In pursuance of the orders of Meer Mohammed Taqi Khan, Jagat Seth and his brother left the foundation of their houses at a place pointed out to them. They passed their time in a state of utter suspense. During this period the news came that Messrs. Austin and Jersey, the representatives sent by the Council at Calcutta, had arrived. Meer Mohammed Khatim Khan sent his brother Meer Akbar Ali and Raja Nizam to receive them. The

Khan, he was sure that on the arrival of M^r. Aschitz at Odessa he would receive orders to go to war with M^r. Mohammed Kaim. He told him that Major Cameron who commanded the army at Odessa intended to march with his army that very night and attack the fort and take it by the next morning. He put word and bayonet soldiers made through his servants and kept them safely in his house. He called M^r. Patterson who was in the city of Tatar and informed him of his intentions. Major Cameron arrived at his house with his army before midnight. He came out of his house and fired the ladder, near Fachowah, Kibitz. The whole of the English army then entered the city. The English were divided into two sections, one proceeded to Gushatz through Simandutan and the other proceeded in the direction of Aschitz by the rampart near Fachish Davaan. As soon as the army entered the city, guns and cannon began to roar. Some of these pieces were now supplied by M^r. Meidi Ali Khan to guard the city wall, opened the invaders, and were wounded. The news of the arrival of the English troops reached Meidi Ali Khan. At that very night he took down men with him who were employed, ordered them to arm themselves and march on their way to Gushatz and meet the English troops. In about a quarter of an hour most of them were wounded and slain by the arrows of the British army and the remaining few ordered as they could. They came out of Fardis Davaan in a great panic and did not stay till they reached Fardis. They stopped there for some time before deciding to go to Hinglay. On arriving within the walls of the city, they began to enter the houses of the people and plunder them. This state of things lasted for about six hours. While M^r. Meidi Ali Khan was talking at Fardis another army which M^r. Mohammed Karim Khan had sent for his assistance and which was guarding the city walls, arrived. With the help of that army M^r. Meidi Ali Khan returned towards the city and entered it. He met the English army again. From both sides the English army received much injury by the firing of the guns and arrows

that it could not stand. They fled from there and came out of the city well equipped. The fleet of Anandad again came into the possession of Meer Mohd Ali Khan. His army collected in large numbers at Bartowari Ghazi and began to march towards the British army. Mr. Ellis could stand no longer and with the rest of his army came out of the fort during the last part of the night and escaped towards Dushkora. The next morning Meer Mohd Ali Khan came out of the fort with the army which had arrived in the beginning and the army of Tullanga which had arrived at that time and started for Dushkora to meet the English army. Mr. Ellis was informed of this, and feeling his army unable to resist, embarked with it on boats and proceeded towards Chapra, and from there went towards the river Barak, which was the boundary line of the province of Shajabadad. Meer Bux Mohi the Pargana of the district of Kuma attacked Mr. Ellis in company with Shivan and his associates who came from Barak with troops. Although Mr. Ellis had three battalions with him he could not oppose successfully. He was taken prisoner by Meer Mohi and sent to Anandad. Meer Muhammad Kasim Khan cannot feel quite depressed to hear of the capture of the fort of Anandad by the English army and of the flight of Meer Mohd Ali Khan; but he was very much delighted to hear of the defeat of the English by Meer Mohd Ali Khan, of the flight of the British and of the capture of Mr. Ellis by Meer Mohi in the vicinity of Chapra. He came to his death in the morning. The courtiers presented themselves to congratulate him on his recent military successes and made presents to him. Meer Muhammad Kasim Khan issued a proclamation and sent it to all his subordinates declaring that there was no more friendship between him and the English and they might therefore be killed wherever found. This order reached Haridabad and Mr. Smith and the other Englishmen who had arrived there were killed by the army. The heads of persons thus killed were sent by the military officers to Meer Muhammad Kasim Khan. On the same day Syed Muhammad Khan, a lieutenant of Meer Muhammad Kasim

Khan, pillaged the houses of Englishmen in Guwahati. Mr. Ellis and other Englishmen with cannons, guns and other arms and fixtures of the Residency house, which had come into the possession of Raja Nidhi, ruler of the district of Burma, were sent to Mohli Ali Khan, who in his turn sent them to Meer Muhammad Kadir Khan, who put the arms he received under the custody of Gungun Khan, and other things into his storehouse. He imprisoned Mr. Ellis and other Englishmen, and asked Bakhshi Fakhri Ali to guard them and to make suitable arrangements for their comfort, so they were sent of high position and had had high offices. When Meer Muhammad Kadir Khan had ascertained that there was no other danger, but so tight with the English, he went to Muhammad Yaqi Khan, ruler of Bidhara, and Syed Muhammad Khan, Deputy Governor of Murshidabad, and other chiefs told in his jurisdiction that he was now friendly to us with the English, and thought it proper to take them and that therefore they ought to be ready for action.

When the British reached Muhammad Yaqi Khan, ruler of Bidhara, he made every arrangement for war and with all his army speedily started from Bidhara by Cooch. Having reached there, he camped with his army. When the letter reached Syed Muhammad Khan, Deputy Governor of Murshidabad, he also made every arrangement for the campaign and sent his chiefs—Jaffer Khan, Akbar Khan, Bakhshi Muhammad Khan—and the chiefs of Meer Muhammad Kadir Khan to meet Sir Muhammad Yaqi Khan. Sir Muhammad Kadir Khan himself made preparations and kept himself ready for action.

Consultation of the members of the Council with Muhammad Ali Khan for the reconquest of Meer Muhammad Jaffer Khan as Subedar of Bengal and the reconquest of Meer Muhammad Yaqi Khan on behalf of Meer Muhammad Kadir Khan against the English and on account of the subsequent events.

When the news reached the Council at Calcutta that Mr. Smith and other Englishmen had been killed by the army of Meer Muhammad Kadir Khan at Murshidabad, they were

business. The members of the Council assembled and loudly discussed the matter with Shama-ul-Huda whom they thought to be in sympathy with the Nizams and advancing his cause.

With a view to separate himself from Shama-ul-Huda, he made a note on a piece of a paper stating that it would be politic to wage war after Mr. Ellis and other European gentlemen were released and removed from the charge of Meer Muhammad Husayn Khan; for otherwise the Nizams would kill all the Englishmen who were imprisoned at the time of the commencement of hostilities.

When the members of the Council perused the note of Shama-ul-Huda, they felt concerned in their opinion that he was pleading the cause of the Nizams, and as a matter of course, got irritated. They therefore recorded a note of dissent and resolved that they would not be satisfied until an acknowledged and well known member of Mr. Austin's party was present. Shama-ul-Huda then read his note with the note of dissent and put it into his pocket, and addressed at the Council: "I have been in consultation with you. Yes, it is necessary to fight with Meer Muhammad Tuzul Khan." He then took the members of the Council with him and went up Meer Muhammad Jafar Khan and offered him the Subashahship of the province. After a long discussion and repeated refusal, Meer Muhammad Jafar Khan took a vote from the members to support him whenever their support was wanted, and finally accepted the offer. This day, he made preparations for action against Meer Muhammad Husayn Khan and with the aid of the Company went out of Calcutta. As he was proceeding he met two battalions of the English army about Haldobah Khan and Shama Khan who were engaged on the other side of the Englishmen near Pherry with his soldiers of Meer Muhammad Taqi Khan then came here to join with the two battalions of the English army. Hostilities continued, but the weakness of the English army proved too powerful for the forces of the enemy, which could not stand and fell.

Next day the English army crossed the Rappahannock and met the forces of Meer Mohammed Durr Khan. As the circumstances under Myer Mohammed Durr Khan were most defective, his army was soon in pieces.

On hearing this terrible news, Syed Mahomed Khan, Deputy Governor of Muzibabad, left all the property of Meer Mohammed Durr Khan on the spot, and started with his men for Monghyr without a single fight with the enemy. Three or three days after, on the 15th of September 1757 Hijri, Muzib Meer Mohammed Durr Khan with his army met the British army entered Muzibabad and occupied the place and took possession of all the property of Meer Mohammed Durr Khan. The officers, young and old, appeared at the court and made presents and congratulated Syed Mahomed Khan and his accession to the throne. His accession to the throne was proclaimed throughout Muzibabad by loud firing. After staying for five months at Muzibabad and having made arrangements for another campaign, he moved out of Muzibabad and started for Monghyr with his army, accompanied by the British military officers.

On hearing the news of the death of Meer Mohammed Durr Khan and the flight of his army and the victory of the British forces Meer Mohammed Durr Khan got very nervous. But he dismissed his doubts and went on steadily with his work. He sent orders to his brothers, such as Mirza Bakhtulak Khan and others, urging them to await the arrival of fresh reinforcements. He then wrote a letter to Bakhtulak Khan containing a list of Amalul Khan, with 4,000 or 5,000 horse, Shamsu with 2 battalions and 10 pieces of cannon and Meer Nurb, the head of the Bandukwans. This reinforcement reached the camp of Bakhtulak Khan, and the combined force remained anxiously waiting for the English army. After Ali Khan, the Father of Ferozshah, also joined the army. The English force together with the army of Meer Mohammed Durr Khan also arrived in time to meet the forces of Meer Mohammed

Kadi Khas. The fight began on Tuesday the 31st Maharren. The troops of Meer Muhammad Khas took the initiative, and opened fire and commenced manoeuvring. The English army, as usual, remained stationary and inactive for a time. As soon as the Mamluk army, advancing, reached the range of the English cannon, the English army opened fire with such deadly effect that the Mamluk's army was completely routed and so much demoralized did it become that it fled, pell-mell, from the battlefield and found only at the Uddi Kadda, where another detachment of Meer Muhammad Kadi Khas's army was stationed.



XII.—Birth, Childhood and Puberty and Death Customs of the Pabri Bhuigya.

by Sri Bahadur Naras Chandra Roy, B.A.

The commencement of each successive stage in the life of a Pabri Bhuigya, as of almost all tribes and castes, is marked by ceremonies intended either to relieve the individual from the harmful spiritual influences peculiar to the outgoing stage or to assimilate his nature to the new state of life he is entering and making the entry into the new state safe and prosperous. The various customs observed at the different stages of a Pabri life except marriage are briefly described in the present paper. An account of the marriage customs will be given in a future paper.

Birth.

As expected mother has to take certain precautions to protect herself and particularly the child in the week before and after. She may not go to the jungle and hills and in fact she may not leave the house except to go to the stream for bathing purposes. She is prohibited to see snakes rising from a stagnation so that natural and abnormal spirits that frequent a stagnant ground may not come near to her and the child in her womb.

In some of Bihari tribes, cows are made to "Bhagat" Datta (the Supreme God) and to Bhairavi (the Earth goddess) to facilitate delivery. The head of the family addresses the deity saying, "Thou shalt generate the child in the womb, now being it not safely. We shall offer thee *shakar* (sugar rice) and *molai* (milkmeat) as *pradak* (gift) for the same may be in case of safe delivery; otherwise for the event of miscarriage) thou wilt attach to this." A few days after birth, when mother and child have been successfully settled, the cow is

fulfilled by offering the promised sacrifices and offerings. In a case of difficult labour, scores of old women in the house are taken out and thrown away in hurried delivery through sympathetic magic. No one is permitted to enter the bed during labour pains and before delivery. The delivery takes place in a portion of the bed, set apart as the lying-in compartment.

As soon as a child is born, the navel string is cut by the father's mother (yā) or by some other woman standing in the same relation, in a ceremonial room, in the house. The mother stands half a pace off for her labour, and on the occasion of the child's naming ceremony gets a pot of boiled rice and meat called *naivē-dyā*. The navel cord is buried by her inside the house. The babe is washed in tepid water shortly after birth. In the case of a male child, the navel string is covered with an arrow, in the case of a girl with a bath or a splinter of bamboo.

For eight days after parturition, the parturient woman gets only rice and fried oil (*dhāva masāvāta*) leaves and milk for meals. She is not permitted to take other things, vegetables, fish or flesh. So long as the child cannot sit up, she may not take tea, flesh, purgatives and the like, as these are believed to cause sickness to the child.

The ceremonial impurity of a parturient woman is removed by lavabandha. Thus, after eight days from delivery, when the clothes and other articles used in the confinement room are purified by washing, and not before that, the members of the family may take drinking water in their hands, but they may not yet eat food for three or four days after the birth. After the child is named, some time after the eighth day and before the thirteenth day of its birth, members of the other Pāla families may take drinking water from her hands, and cooked food from the same members of the family but not yet from the parturient woman herself. The other taboos continue as before. On the day of the naming ceremony, all washing vessels are new, new and new vessels used. It is only after two months from

manum together with a grain of rice, and at the same time pronounces the name of a certain relative of the child. If it be a male child, the first grain of manum and rice are dropped in the name of the paternal grandfather of the child. If the rice sinks into the water, the woman says, "No, he (the grandfather) has no eye." If the rice floats, it is taken out and placed on the head of the child, she woman saying, "Yes, he has eyes." If the first grain of rice sinks down, another grain of rice and one of manum seed are dropped into the water in the same surroundings of the paternal grandfather and another. If still the rice sinks, names of father's paternal grandfather and grand-uncles are tried in succession. When at length the rice floats, the woman exclaims, "Yes, he is smart!" And the name of the relative at whom now the rice floats is selected as the name of the child. If the rice does not float at the name of the father's grandfather or grand-uncles, the same process is repeated in the name of other deceased agnate relations one after another while fresh grains are dropped in the name of each; and the name at which the grain of the rice floats in this name selected. In the case of a female child, the father's mother is first named, then father's mother's brothers, then the father's grandfathers and grand-uncles, and so on. In the case of both sexes it is only when the names of dist. agnate relations are exhausted that the names of maternal relations may be taken. All the names taken must be those of deceased relations; for the child is supposed to be the reincarnation of some dead relative.

When a name has been selected, relatives and wife-fathers of the family may take food in the house, but no food cooked by the mother of the baby will be eaten by them until some months from the birth in the case of a male child and five months in the case of a female child. Besides the names thus selected, some children get pet names or nicknames. After the clothes used by the mother and child have been sent to the washerman's (Dhobi, Holig's) house, the father of a first child will fasten a new dhoti round his wife's waist. The Piliya

when I questioned about the object of this head-binding, could suggest no other reason for it except that it is an ancient custom.

Disposal of Milk-teeth.

Each milk-tooth of children are thrown away by a parent or brother or sister saying, 'Dad! take this old tooth and give a new tooth to thy plant!'

First Hair-cutting.

From two to three months after the birth of a child, the hair (pronounced as 'mud hair') of the child is shaved for the first time by the maternal mother's brother, and the father or mother of the child takes the hair to the nearest stream and casts the hair into the water. The child is then bathed by the mother. The mother's brother bathes and is then regaled with liquor and treated to a feast. He is presented with a new cloth for his shaven. Nothing resembling any superstition is practiced by the Szechs.

Cap-binding.

At the age of four or five years, when the child is able to walk about, a paternal grandfather or grand-uncle places his own eagle or hawk on the forehead, palm or palm-veined back. When the hawk contemplates an insect resembling a beetle, either a small red or a thin glass of wood is inserted into such hole to which is or large snail (mud-slug) are worn. No limit is given to children wearing any other ornaments.

Seclusion-system.

A female is secluded immediately after she is under a taboo for a week after every menstruation. During this period she is not allowed to touch any cooking utensils or water vessels nor will any male member of her family or tribe, not even her husband, take food or drink prepared by her, nor sit down on the same mat or other seat with her. Women always may drink water touched by her and sit on the same mat with her, but even they will not eat food cooked by her. She has no duty or a separate task by herself. On the eighth day she will herself wash her clothes in water and hot water, and then take a bath. Thus the sick man has help with all and himself guarded with a fragment of a made of powdered *Radix ginseng* and *Mentha* of the Chinese herbs.

Training in the Derivatory.

Boys and girls sleep with their parents till about their seventh or eighth year after which they are admitted into their respective dormitories. The women's dormitory for the Ethel boys of a village is called the *Majagaplar* and that for girls the *Shingpishak*. In some villages the *Shingpishak* is adjacent to the *Majagaplar*, and in a few villages the *Shingpishak* and the *Majagaplar* have only one partition wall between them. In some villages, however, the women's *Shingpishak* are larger, and in the girls of the village sleep in the house of some head widow or well-to-do widow, more than one wife house. When public officers or other important personages visit the village as a party of *hup* guests, even to the village for marriage negotiations or other purposes, they are accommodated in the *Majagaplar*, and the boys sleep either in the *Majagaplar* or some other house not in the village.

In these dormitories, boys and girls are reared in habits of obedience and instructed in their duties to their elders and superiors and also in dancing and singing. The elder boys exercise authority over the younger boys of the dormitory who burn no fire at night in the evening and bring kachipis in the older boys to wash their faces and clean their heads: they have to sweep the floor of the *Majagaplar* every morning and clean it with ash-leaf and water, and bring wood from the jungle and keep the wood burning at night to keep the *Majagaplar* warm; they have to discipline the boys of the older boys and run their errands. The elder boys also teach duties to different bands of boys in turn. They are instructed by the elder boys in their duties to their elders and superiors and in the different music and melodies of their songs and in playing upon the *shing*. One or two of the elder boys act as leaders of the dancing boys, choose them when they require their duties or otherwise go wrong. They may expel a member of the dormitory found in badness, with a defunct (quasi) girl. This is the leader who directs as to the village where they are to go for dance on any particular night,

The older girls receive similar notices from the younger girls. The latter have to perform similar duties for their dormitory and for the older boys. The older girls instruct the younger girls in the different stages of the coming season, in the different types and varieties of their songs, and in the way they should behave themselves in the boys of other villages who come to dance with them in their village, and in what villages they themselves go for dance.

JEALOUSY AND ENMITY

It is often believed by the Okiya to be the influence of *Envy* of this kind. Some are affected by malicious spirit. A particular kind of Envy is attributed to the *Machi* class in the spirit of jealousy when women have not been successfully taken back to the house. The spiteful spirit, though actually benevolent, may cause them to cause trouble of the family of the Okiya, or the house to which she is sent for them, is possessed by the influence of some malicious spirit. Such a spirit may cause sickness if there is any defect or weakness in the physical structure of the individual. Envy or the hostile spirit of particular individuals may also cause illness and even death, but generally they affect only members of the house whom they have their hate. They certainly cause other ailments such as nervous disturbance by work or loss of appetite, entering their dislike or want while such illnesses are commonly treated; but sometimes they may even cause some fatal illness to such individuals. None of these are sufficient to make them desert. Before 1868 and after village-dances may cause epidemics when offered, but they certainly poison the village from epidemics and other misfortunes. Chirashi is a spirit who affects people with night-crawls. The patient shakes off the Chirashi spirit by turning round on his bed and thus the illness is a night-crawl.

The head of a sick person is a spirit-dancer called the *Shirai* to find out which particular spirit is responsible for the

world. The method of the *Sang* will be described in a later chapter. In the case of any affliction through a *Miasma* spirit, the principal ceremony is performed by the *Shin* waving down from over the head of the patient four pieces of rice wrapped up in a leaf and throwing them in a way which bidding the *Miasma* spirit (who is addressed by name) to depart. In the case of an affliction from the ancestor spirits, they are presented an offering of rice (grain-pudding) cooked in a new earthen vessel (and) wrapped in seven new thin *Shin* or paper round in which they are believed to reside with the *Shin*. In cases of epidemics, the *Shin* makes offerings of water to *Shin* and *Gai* and only to other gods of the village and the adjacent hills. Certain types and people are also administered to the sick. These *Shin*-medicines will be described in a subsequent chapter.

When all remedies fail and the sick man dies, the corpse is laid with its head to the south and is surrounded with oil and burning pine. When someone offered up to a spirit the corpse with a new cloth, but it does not take off the old cloth which the deceased had on. The corpse is carried out of the house, then wrapped and feet pointing north, wrapped in a mat and laid in a wooden yoke. While the corpse is being taken out of the house, the women leave their wailing. As soon as the corpse is carried out, ten or more women close the house and courtyard of the house with cord and water and throw away all earthen cooking vessels. Families do not go to the burial-place or cremation-ground.

A person killed by a tiger is cremated, or otherwise, if he believed, the tiger which killed the man disposed of the body. Persons who die of small-pox, a fall, diarrhea or small-pox, must be buried. Corpses of other persons may be either buried or cremated. Although in the case of a person killed by a tiger, burial is most usual. A pit seven or ten long and three feet deep is dug, and the corpse laid down into it. Rice-rings and sticks, if any, worn by the deceased, are buried with the corpse; but beads and other ornaments are taken off. The

silver pin at the deceased that thrusts a handful of earth into the grave and then after that, by the same, back the dirt into and then the family perform the same rite in honour of the deceased. Finally all fills the grave with earth. Piles of stones (pitthar pila) are piled over the grave, and even there stone slabs may be used and houses are opened so that wolves and other beasts may not disturb the grave. In the case of a woman the corpse is laid on the funeral pile with head to the north, the silver pin first puts this in it and then the silver coin, next the dirt, and finally the dirt is put and wood over the corpse. When a pregnant woman dies, the child is taken out of the womb and buried at some distance from the grave of its mother.

When the men come from the burial-place or ancestral-ground, as the men say, they have their nails pared and the hair round the neck shaved by some Brahmin. All women come to the village, young and old, have their nails pared and the hair round their necks shaved. But the wives and daughters of the deceased need not get their nails pared. The clothes of all the men who attend a burial or cremation or the death of all members of the deceased's family are made over to the *Widow* divided for washing; and they all wear now a washed shawl, and those who have none borrow such shawls from some neighbour. The *Widow* divides the shawls with her water and salt and puts them out to dry. The shawls are brought back the same evening or next morning when she is given to him to hold and eat. A feast is provided to all relatives—*Jyotish* as well as *Widow*. Only *Widow* may not receive such for this feast. When the relatives take a few days to collect the necessary provisions for a feast, the various purificatory observances such as the shaving of the head and paring of the nails of all people related with death-pollution as also of the members of the family of the deceased and the changing of old clothes for new ones are carefully delayed.

Except in the case of a woman dying in childbirth or during
 carrying back the pregnancy, and of persons who have been killed
 (persons of the 1st degree, or have died of snakebite, fall,
 648d.

accident, and small-pox, the shades of other
 dead people are conducted back to the house either on the third,
 fifth, seventh, ninth or eleventh days from the day of death with
 the following rites: At about a party of relatives and other persons
 in number as both end the deceased start from the deceased's
 house and proceed in the direction of the grave or cremation
 ground. One of the party carries either two sticks, one in each
 hand, or a beam sap in his left hand and a stick in his right
 hand, and another carries a new earthen vessel containing rice-
 flour, and a third man carries an earthen vessel in which goat's
 dung has been cooked. When the party arrives at the boundary
 of the village, three sticks are planted into the ground in
 the form of a tripod, and the earthen vessel in which goat's
 dung has been cooked is placed over it and covered two places.
 While the vessel is being heated, the men call aloud the
 deceased by name and say, "Come, come! Do thou enter the
 house." Then the spirit, attracted by the smell of the cooked
 flesh, is believed to come there and enter the earthen vessel
 containing rice-flour, and is carried home. The man with
 the beam sap strikes the sap with his stick, as if he were carrying
 two sticks in either hand against the other. When they reach
 home, the people in the house ask them, "How has the spirit
 come?" Then some one mentions the rice-flour and body sap
 for the footprint of the animal which is believed to have
 carried the spirit to his back. Something resembling the foot-
 print of an elephant, or a cow, or an ox, or a dog, or a cat or some
 other animal is always imagined to be present in the rice-flour,
 and the man exclaims, "Well! Here is the footprint of the
 spirit's vehicle! The spirit has ridden home on such-and-such
 (named) an animal." The rice-flour is now burnt and eaten by
 the men and also have brought the spirit home. A bowl
 of rice is left in the sister or brother's apartment before the party
 went to fetch the spirit is now sacrificed and its blood offered to

the deceased spirit. These were placed on a plate at the demand pole rise in a leaf-plate placed on the floor at the altar, and after this rise first to the spirit of all the ancestors and other members of the family who possessed the person whose death has just been brought home, and finally to the new shade or spirit. From the day of burial or cremation until now, every day, a son or younger brother of the deceased has been carrying a leaf-plate (filled) of boiled rice to the household (spiritually) at the village and putting it down as the ground for the nourishment of the spirit of the deceased.

After three months and offerings have been made to the shade now installed in the old house, the members of the family leave the house from death-pollution. Until now they have been under a taboo; no member of the family would take food or drink without their hands. On the first day of pollution, their meals are cooked for them—or at least the cooking pot is put upon the hearth—by some one of their not belonging to the family. In some villages during all these days of pollution they are provided with food cooked at the house of their neighbors.

Birth and Death Customs among the Khasi and Jaintia

The Jaintia and Khasi of the plateau under the influence of Brahman priests, have modified their ancient custom relating to birth and death to some extent. They now observe only seven days of ceremonial pollution after the birth of a male as well as a female child. On the seventh day only the child's parents have their meals pure and the clothes of the members of the family are washed. A Brahman priest performs a sanctified bath of the *Wan* ceremony.

Tripathy's case for the child the same method is adopted as by the Khasi Jaintia.

The Khasi and Jaintia have adopted the Hindu custom of ceremonial feeding of the child with rice for the first time. This ceremony is performed in the fourth month of the child's life or later. Some elderly members of the family put into the mouth of the child a little date or rice-boiled in milk after a person has been offered to the gods. A feast is provided to relatives.

On the fifth, seventh or ninth year of life a Kharyjib Thilapi child has its eyes perforated. A knife perforates the rim with a metal pin. Relative eyes are obtained as the reaction between religious rites are observed.

That more and more Thilapi practice cremation, whereas the poorer Thilapi bury their dead. But, rich or poor, all must bury the corpse of women dying during pregnancy and the corpse of members of their families who die of cholera or small-pox as rush-bite. In the case of the corpse of a pregnant woman, the child is taken out of the womb and buried separately at some distance from each other, so saving the Thilapi to make place the corpse of the mother and the corpse are buried on opposite banks of a stream, for it is believed that spirits cannot cross a stream. The child of the deceased is carried back to the home and incorporated with the parents as another spirit with similar ceremonies as among the Thilapi Thilapi.

XIII.—Use of Charms in Ancient Indian Literature.

By J. H. HANNAH, B.A.

It is evident from even a cursory glance at the ancient books of the Aryans that they were deeply afraid of evil things, Demons and Demons. Demons was, of course, a necessary auxiliary at birth, while Demons, Evil Spirits and the like were the regular structure of a primitive people and very likely were even found in food, Demons being very often attributed to Demons¹.

DISEASE.

The Hindus of India had not, of course, taken any real step, and as is the custom with all primitive people, the best way to escape out of the clutches of the various diseases prevalent then, was to take recourse to charms. Various are the references to the use of charms in the Vedas and specially in the Atharvaveda. Of the many diseases, consumption seemed to be most prevalent then and was also rightly apprehended. Atharva Book 3, Hymn 51 speaks of a charm² for the recovery of a sick person in extreme danger of death, suffering from emaciated decline and consumption. Book 1, Hymn 33³ is also a charm against consumption, while there are no fewer in Book 2 Hymn 1⁴ it was already being

¹ "Charms, among nations equally with nations among men, in all ages universally believed to be for its purpose,"—Sir J. H. Campbell.

² The Atharva's knowledge, p. 10.

³ Ibid. p. 101.

⁴ Ibid. p. 10. "In the old polytheistic and magic religions, charms were used for the use of magic as means of the lower part of the world."

considered as a secondary disease. Book 2, Hygie 8² speaks of a dangerous disease and of the charm necessary to cure it.

Fever had also taken its hold, for we find in *Atharra*, Book 7 Hygie 108¹ a charm against fever. Dysentery or dysentery was another of the diseases to which the Aryans were liable and for which they had to use a charm. The procedure to be adopted in this country was something in the special 2. The kind of a mark of *Manja* grass (*Chlorocera Manja*) was to be used to cure it; thus, perhaps, it was to be suspended from the neck of the patient or to be otherwise attached to his body. "In the discharge across hang; between heaven and earth", so the grass was to stand between the patient's illness and earth (disease is an evil force or dysentery), that is to prevent the indisposition from developing into serious disease.

In spite of the fact upon air labour in which they had to subvert themselves, the Aryans suffered from indigestion and the use of a charm in Book 3 Hygie 8² is a proof of the same. The Aryans, it seems, suffered occasionally from epileptic convulsions also and they tried to acquire supernatural powers of sight by charms³. To save themselves from insanity they recited also the charms⁴. Charms were also used as

¹ *Hygie* 108¹. "They say, the bestest one, the most ultimate or best. Follow, say it, 1. 'One is not drawn here as a horse from, though according to Rikhy, Book 2 Hygie 108¹ is formerly used to cure among the epileptic people, but to cure the epilepsy or spirit of evil'. Book 3, Hygie 8² speaks of 'Charm of the epileptic patient' - it is a charm to the patient." *Hygie* 108¹.

² *Hygie* 8². "They say, the bestest one, the most ultimate or best. Follow, say it, 1. 'One is not drawn here as a horse from, though according to Rikhy, Book 2 Hygie 108¹ is formerly used to cure among the epileptic people, but to cure the epilepsy or spirit of evil'. Book 3, Hygie 8² speaks of 'Charm of the epileptic patient' - it is a charm to the patient." *Hygie* 108¹.

³ *Hygie* 8². "They say, the bestest one, the most ultimate or best. Follow, say it, 1. 'One is not drawn here as a horse from, though according to Rikhy, Book 2 Hygie 108¹ is formerly used to cure among the epileptic people, but to cure the epilepsy or spirit of evil'. Book 3, Hygie 8² speaks of 'Charm of the epileptic patient' - it is a charm to the patient." *Hygie* 108¹.

⁴ *Hygie* 8². "They say, the bestest one, the most ultimate or best. Follow, say it, 1. 'One is not drawn here as a horse from, though according to Rikhy, Book 2 Hygie 108¹ is formerly used to cure among the epileptic people, but to cure the epilepsy or spirit of evil'. Book 3, Hygie 8² speaks of 'Charm of the epileptic patient' - it is a charm to the patient." *Hygie* 108¹.

⁵ *Hygie* 8². "They say, the bestest one, the most ultimate or best. Follow, say it, 1. 'One is not drawn here as a horse from, though according to Rikhy, Book 2 Hygie 108¹ is formerly used to cure among the epileptic people, but to cure the epilepsy or spirit of evil'. Book 3, Hygie 8² speaks of 'Charm of the epileptic patient' - it is a charm to the patient." *Hygie* 108¹.

⁶ *Hygie* 8². "They say, the bestest one, the most ultimate or best. Follow, say it, 1. 'One is not drawn here as a horse from, though according to Rikhy, Book 2 Hygie 108¹ is formerly used to cure among the epileptic people, but to cure the epilepsy or spirit of evil'. Book 3, Hygie 8² speaks of 'Charm of the epileptic patient' - it is a charm to the patient." *Hygie* 108¹.

⁷ *Hygie* 8². "They say, the bestest one, the most ultimate or best. Follow, say it, 1. 'One is not drawn here as a horse from, though according to Rikhy, Book 2 Hygie 108¹ is formerly used to cure among the epileptic people, but to cure the epilepsy or spirit of evil'. Book 3, Hygie 8² speaks of 'Charm of the epileptic patient' - it is a charm to the patient." *Hygie* 108¹.

a protection against jannides wearing yellow¹¹, hyena¹², rhinoceros¹³, warble¹⁴, croak¹⁵, and jinnies¹⁶. Even for a man who was at the point of death¹⁷, charms to secure health, long life, prosperity (and fame) were not wanting¹⁸. There is a great deal of curing with charms, like Ophion, the Argonauts used to recall a departed spirit by the use of a charm¹⁹.

CHARMS AND EVIL SPIRITS

Charms and evil spirits, as I have already said, had also their full share with the primitive Aryans. In the Atharvashik, Book I, Hymn II²⁰, there is mentioned the use of charms against "dark" evilness in unquiet night-time, when the moon is dark²¹, while the next hymn is a charm "to ward off spirits of misfortune and misfortune"²². Plants and golden hair to be sought with charms²³, while evil spirits in general²⁴ are ventured to disturb the Argonauts to free chariot-horses they would actually touch their victims. It even this was a "dark then evilness" spirit for he is distinctly mentioned²⁵ and for whom a charm had to be made²⁶. The punishment sought for was evidently atonement, for he was to be hardened to prevent further mischief. There were certain spirits who troubled women only and a charm was designed to soothe them and spirits whose jurisdiction was confined to infancy. Charms probably were not fully recognized, for prayers had also to be resorted to²⁷.

¹¹ Atharv. I. I. 11-12.

¹² Atharv. I. I. 13 and 24.

¹³ Atharv. I. 22.

¹⁴ Atharv. I. 25.

¹⁵ Atharv. I. 27.

¹⁶ Atharv. I. 28.

¹⁷ Atharv. I. 31.

¹⁸ Atharv. I. 12-13.

¹⁹ Atharv. I. 26.

²⁰ The Atharvashik, p. 46, line 1371.

²¹ Ibid. p. 46.

²² Ibid. 46.

²³ Ibid. 46.

²⁴ Ibid. 46.

²⁵ Atharv. I. 14.

The medical texts themselves describe a charm, *varā* *śāntayā*, as we find in Atharva Śukla XII, Śukla 89¹. Whether Physicians may derive about the remedy and all the other qualities at the time of the great Vedic age, there was in existence cure in only three and charms had to be manufactured against the malhermal that².

Charms also had their proper charms, including dreams and nightmares. In the Atharvaveda, there are references to them, at least in three places, in the preparation of charms against evil dreams³.

There was also the use of charms to increase bodily beauty. Hair had been and will be, of course, always a matter of great consideration and there are references to the use of charms to promote the growth of hair⁴. People, as it would appear, were always afraid, from just imagination, of barber's tick and there we see the necessity for a charm to accompany the shaving of the head⁵. There were also the use of charms to remove (ill-treated) personal matter⁶ and under this description it is hardly necessary to mention that charms were in existence to remove evil bodily contamination from a victim⁷.

In the Vedic age, charms were also used to win love⁸ and specially to win a maiden's love⁹ and, further, to win and secure a girl¹⁰. Charms had also to be learned to win

¹ This is an amulet, prepared by "a sacred man". This amulet must "be used at night". "It is used for the sake of a friend of good-fortune and a person, a friend of the spiritual kingdom".

² Atharva. II. 7-10.

³ Śukla 87 (a charm against dream), 88 (a charm against nightmare), 89 (a charm against the heart).

⁴ Atharva. 81-83 and 81-87.

⁵ Atharva 75-78.

⁶ Atharva 81-83.

⁷ Atharva 84-87.

⁸ Atharva II. 87 and II. 101-103.

⁹ Atharva 81-83.

¹⁰ Atharva 81-83.

the selection of subjects, while they were also employed to mix the flavor of the subjects of all the regions under review.¹⁰

Miscellaneous Charms

I now give a short list of charms used for various miscellaneous purposes:—

- (1) Charms on the occasion of the wedding of a newly betrothed, by which all the malignant spirits and charms, by which the various parts of the human body and soul, are removed.¹¹
- (2) Charms to remove sterility and to secure the birth of male children.¹²
- (3) Charms against witchcraft.¹³
- (4) Charms against poison.¹⁴ Each charm of the hymn is to be repeated with charms to the patient or disease, which it specifies.
- (5) Charms to win success in gambling.¹⁵
- (6) Charms against loss.¹⁶
- (7) Charms for the restoration of an expelled King.¹⁷
- (8) Charms against tigers, wolves and other monsters and charms for the disarmament and destruction of hostile princes.¹⁸
- (9) Charms to secure victory.¹⁹
- (10) Charms to effect the reconciliation of estranged friends.²⁰
- (11) Charms for the destruction of vermin.²¹

¹⁰ *Altars* 115. Both charms are referred to the 12th century and by Grimminger and Böhmer taken after the 12th.

¹¹ *Altars* 11-12.

¹² *Altars* 11-13.

¹³ *Altars* 12-14.

¹⁴ *Altars* 14-16.

¹⁵ *Altars* 16-17.

¹⁶ *Altars* 17-18.

¹⁷ *Altars* 18-19.

¹⁸ *Altars* 19-20.

¹⁹ *Altars* 20-21.

²⁰ *Altars* 21-22.

²¹ *Altars* 22-23.

(18) Charms against jealousy.¹⁰

(19) A battle charm.¹¹

There were also the use of charms to inaugurate the construction of a house and on starting on a journey.¹²

Things used as Charms

Talismans were things used as charms. Lead was a powerful charm against spells for it really repelled all sorts of them—

"This is because Vaidikade, this drives the evilness
[spells] away."

"By means of this I have overthrown all the pluck's
demon head,

"If thou desire a cow of mine, a human being or a maid,

"We pierce thee with this piece of lead so that thou
mayst not die and now".¹³

There was also the use of talismans for protection from all sorts of evil, that "repels and crushes enemies."¹⁴

Amulets of various kinds were used. An amulet of shell is mentioned in Atharva B. 4. 14. 16. This shell was produced from the snail that fell into the sea from the windy sky and the tide in its foam of its being cast from the bright bodies of lightning. This amulet, it may be conceived, was used by kings, warrior youths, warriors.¹⁵ Another amulet consisted of three strands or threads, one of gold, one of silver, and one of iron.¹⁶

¹⁰ Atharva B. 1. 4.

¹¹ Atharva B. 1. 2.

¹² Atharva B. 1. 1.

¹³ Atharva. B. 1. 14. Vaidikade is frequently mentioned in the Atharva, though it is not very clearly defined. It may be described as the medicine [charms].

¹⁴ Atharva B. 1. 4.

¹⁵ B. 1. 14. 16. p. 144.

¹⁶ This amulet was composed of three strands that the deity of Vajras has powerfully repelled spells and evil spirits. The importance of iron as a charm is well known, says Dr J. Campbell. "The religious significance given up to iron is shown by the fact of iron alchemical to even the highest goddesses." Vaidikade has also described that "the shell or skin of a tiger worn on the neck or waist the only, mysterious iron ring up, while beads are powerful charms against demons." (2) also Atharva.—[The Red Eye.

which is regarded as a holy cow and is considered to harmonize with the processes of the growth of hair steadily added to it.

Herbs are also very sacred than mentioned in *Iliad* & *Odyssey*. Of these *Eleus* is distinctly mentioned. Both in the *Hig* and *Attharvashada* to certain other herbs were of great efficacy when used judiciously —

"I hold these truths within my hand,
The spirit of Jesus dwells in me
And I am free to live."

1991-1992, 1993-1994, 1995-1996, 1997-1998, 1999-2000, 2001-2002, 2003-2004, 2005-2006, 2007-2008, 2009-2010, 2011-2012, 2013-2014, 2015-2016, 2017-2018, 2019-2020, 2021-2022, 2023-2024, 2025-2026, 2027-2028, 2029-2030, 2031-2032, 2033-2034, 2035-2036, 2037-2038, 2039-2040, 2041-2042, 2043-2044, 2045-2046, 2047-2048, 2049-2050, 2051-2052, 2053-2054, 2055-2056, 2057-2058, 2059-2060, 2061-2062, 2063-2064, 2065-2066, 2067-2068, 2069-2070, 2071-2072, 2073-2074, 2075-2076, 2077-2078, 2079-2080, 2081-2082, 2083-2084, 2085-2086, 2087-2088, 2089-2090, 2091-2092, 2093-2094, 2095-2096, 2097-2098, 2099-2100, 2101-2102, 2103-2104, 2105-2106, 2107-2108, 2109-2110, 2111-2112, 2113-2114, 2115-2116, 2117-2118, 2119-2120, 2121-2122, 2123-2124, 2125-2126, 2127-2128, 2129-2130, 2131-2132, 2133-2134, 2135-2136, 2137-2138, 2139-2140, 2141-2142, 2143-2144, 2145-2146, 2147-2148, 2149-2150, 2151-2152, 2153-2154, 2155-2156, 2157-2158, 2159-2160, 2161-2162, 2163-2164, 2165-2166, 2167-2168, 2169-2170, 2171-2172, 2173-2174, 2175-2176, 2177-2178, 2179-2180, 2181-2182, 2183-2184, 2185-2186, 2187-2188, 2189-2190, 2191-2192, 2193-2194, 2195-2196, 2197-2198, 2199-2200, 2201-2202, 2203-2204, 2205-2206, 2207-2208, 2209-2210, 2211-2212, 2213-2214, 2215-2216, 2217-2218, 2219-2220, 2221-2222, 2223-2224, 2225-2226, 2227-2228, 2229-2230, 2231-2232, 2233-2234, 2235-2236, 2237-2238, 2239-2240, 2241-2242, 2243-2244, 2245-2246, 2247-2248, 2249-2250, 2251-2252, 2253-2254, 2255-2256, 2257-2258, 2259-2260, 2261-2262, 2263-2264, 2265-2266, 2267-2268, 2269-2270, 2271-2272, 2273-2274, 2275-2276, 2277-2278, 2279-2280, 2281-2282, 2283-2284, 2285-2286, 2287-2288, 2289-2290, 2291-2292, 2293-2294, 2295-2296, 2297-2298, 2299-2300, 2301-2302, 2303-2304, 2305-2306, 2307-2308, 2309-2310, 2311-2312, 2313-2314, 2315-2316, 2317-2318, 2319-2320, 2321-2322, 2323-2324, 2325-2326, 2327-2328, 2329-2330, 2331-2332, 2333-2334, 2335-2336, 2337-2338, 2339-2340, 2341-2342, 2343-2344, 2345-2346, 2347-2348, 2349-2350, 2351-2352, 2353-2354, 2355-2356, 2357-2358, 2359-2360, 2361-2362, 2363-2364, 2365-2366, 2367-2368, 2369-2370, 2371-2372, 2373-2374, 2375-2376, 2377-2378, 2379-2380, 2381-2382, 2383-2384, 2385-2386, 2387-2388, 2389-2390, 2391-2392, 2393-2394, 2395-2396, 2397-2398, 2399-2400, 2401-2402, 2403-2404, 2405-2406, 2407-2408, 2409-2410, 2411-2412, 2413-2414, 2415-2416, 2417-2418, 2419-2420, 2421-2422, 2423-2424, 2425-2426, 2427-2428, 2429-2430, 2431-2432, 2433-2434, 2435-2436, 2437-2438, 2439-2440, 2441-2442, 2443-2444, 2445-2446, 2447-2448, 2449-2450, 2451-2452, 2453-2454, 2455-2456, 2457-2458, 2459-2460, 2461-2462, 2463-2464, 2465-2466, 2467-2468, 2469-2470, 2471-2472, 2473-2474, 2475-2476, 2477-2478, 2479-2480, 2481-2482, 2483-2484, 2485-2486, 2487-2488, 2489-2490, 2491-2492, 2493-2494, 2495-2496, 2497-2498, 2499-2500, 2501-2502, 2503-2504, 2505-2506, 2507-2508, 2509-2510, 2511-2512, 2513-2514, 2515-2516, 2517-2518, 2519-2520, 2521-2522, 2523-2524, 2525-2526, 2527-2528, 2529-2530, 2531-2532, 2533-2534, 2535-2536, 2537-2538, 2539-2540, 2541-2542, 2543-2544, 2545-2546, 2547-2548, 2549-2550, 2551-2552, 2553-2554, 2555-2556, 2557-2558, 2559-2560, 2561-2562, 2563-2564, 2565-2566, 2567-2568, 2569-2570, 2571-2572, 2573-2574, 2575-2576, 2577-2578, 2579-2580, 2581-2582, 2583-2584, 2585-2586, 2587-2588, 2589-2590, 2591-2592, 2593-2594, 2595-2596, 2597-2598, 2599-2600, 2601-2602, 2603-2604, 2605-2606, 2607-2608, 2609-2610, 2611-2612, 2613-2614, 2615-2616, 2617-2618, 2619-2620, 2621-2622, 2623-2624, 2625-2626, 2627-2628, 2629-2630, 2631-2632, 2633-2634, 2635-2636, 2637-2638, 2639-2640, 2641-2642, 2643-2644, 2645-2646, 2647-2648, 2649-2650, 2651-2652, 2653-2654, 2655-2656, 2657-2658, 2659-2660, 2661-2662, 2663-2664, 2665-2666, 2667-2668, 2669-2670, 2671-2672, 2673-2674, 2675-2676, 2677-2678, 2679-2680, 2681-2682, 2683-2684, 2685-2686, 2687-2688, 2689-2690, 2691-2692, 2693-2694, 2695-2696, 2697-2698, 2699-2700, 2701-2702, 2703-2704, 2705-2706, 2707-2708, 2709-2710, 2711-2712, 2713-2714, 2715-2716, 2717-2718, 2719-2720, 2721-2722, 2723-2724, 2725-2726, 2727-2728, 2729-2730, 2731-2732, 2733-2734, 27

To readers of the *Shinhwa* it is hardly necessary to refer to the legend of Enryaku Kishi who could have saved Fushiki from being lacerated by the Snake King Tokatsu. In his character and mission.

Cheney is the arithmetic²⁶ speaker of the application of choice, while DeRose also speaks of chosen instances.²⁷

The great Bodhisattva was very much against anybody's showing admiration for him, yet he could think of referring to the *Quandary* shown well known for thorough purpose of making himself lovable and amiable only in fact. His first reference to the use of a stained jewel, which was given by Bodhisattva and which had the name of *Adhira* as a jewel and was

²² J. Kerner, *ibid.* 18, 19. It is found in all papers on LiAlH_4 and is supposed to represent another chemical reaction.

¹⁴ Mar. 2007, number 1, p. 20.

Book ETC. Page 01

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[illegible]

In the *Atahvala* letter reference is made to Kasha who went into the Deymal forest to get a charm, and "charmed" the king, so that the king could not be hit by his men.¹⁷ There is also the story of the *Shigaya* Tachida knowing a charm. This charm was previously used all police. For 2000 years the concentration of the police, the charm was repeated and the police was best against the thief, straightaway from the house there raised the seven things—gold, silver, pearl, coral, cat's-eye, ruby and diamond.¹⁸

In pure literature mention is also made of charms. *Madhavalakshmi* speaks of charms. In *Abhaya* we find mentioned the warden on the head of Bhadracharya's son¹⁹, while *Shalyakavya* mentions Kaly being charmed. In *Harshacharita*, no real of magic tells the *Shishubharya* had his king warden, while even the great King Harsha did not escape owing to neglect of warden.²⁰ Charms are also mentioned in *Harshacharita* Act I. *Utkala's* *Pratimadhye* mentions that "the king's daughter was assailed by powerful charms and efficacious herbs"²¹. Charms are frequently mentioned in *Kajjavalakshmi*, while in *Shyama Prasadacharita*, the minister *Tanugadharma* gave a charm to Queen. This charm which transformed her into an old woman.

Counter Charms

There was also the use of counter-charms²². Enchantment and malignity could be counter-charmed and so could the spells of an enemy as well as the magical incantations of others²³.

¹⁷ It is interesting to see how old traditions are woven into the pure drama which only the holder of the charm "counter-spells".

¹⁸ Main text even, warden was opposed to know charms. *Pratimadhye*.

¹⁹ *Abhaya*, Act V.11.

²⁰ *Harshacharita* Chap. IV.

²¹ *Jayama Jyotipurey*, 1972 (p. 208). Professor J. N. Banerji in his *Shalya* (p. 207) mentions that through the efficacy of these charms he was that Shalya's ally.

²² *Atahvala* II.7. Dr. C. K. Chatterjee writes that "In India, various sciences and systems of medicine both within, in, healing, both had, that is knowledge magic." *Charm on the East: India of India and Europe*.

²³ *Atahvala* II. 11.11. P. 118.

The *defender* also mentions a correspondence against taking the soul in life¹⁰.

Constitution.

It may be said in conclusion that with the increase of man's mental and his surroundings, the belief in ghosts has decreased considerably, but it cannot be altogether denied that (even if) they are in any country whatever¹¹. In India, where the presence of *Shaktis* has only on the bodies of children, the weight of which is sometimes become rather heavy for the nature, has shown the bodies of people up, educated even. It is possible, but it is verified by other countries of the world as well.

¹⁰ *Journal* 1898, 1899, 1900.

¹¹ Dr. J. P. Chubb says: "The belief in spirit power is not in the spirit of the people but in the mind, or soul, of the people. These people are not, but it is not the same as the ghost, or soul, of a person." The same author says: "The belief in spirit power is not in the spirit of the people but in the mind, or soul, of the people. These people are not, but it is not the same as the ghost, or soul, of a person." *Journal* 1898, 1899, 1900, p. 15.

MISCELLANEOUS CONTRIBUTIONS.

I—The Gupta Pillar at Bihar.

By J. N. Sankardar.

Some four years ago, while I had been in Bihar, I was in the company of the Subdivisional Officer, the famous sandstone pillar bearing Gupta inscriptions as well as some modern writing in English, standing in an isolated position.

One mile due east from the famous Dargah in Bihar and inside the western gate of the old "fort" (the site of the ancient monastery) of Bihar, this sandstone pillar was found having two inscriptions of the Gupta dynasty. Mr. Burnham appears to have first discovered it, slightly more ago. Subsequently it was removed and set up in a fenced position with iron bars to the air and lightning in the ground. When General Cunningham was in the field he found it broken. It was then removed by Mr. Lindsay, the then Magistrate of Bihar, from the place in which it lay half buried in the ground and "set up on a brick platform opposite the Bihar Court House." This broken pedestal "about fourteen feet high and oval in shape" (A. S. B., Vol. II) and containing two Gupta inscriptions was described with the names of Earl Mayo, Thomas of India, George Campbell, Governor of Bengal, and a number of other European officials, and eight names of official Government of the place. This was done in April 1882.

When the two (Dr. Fleet saw it in 1882) "the column standing in the middle of a house, the roof of which is supported by it and the last eight lines of the inscription completely hidden and rendered illegible by a wooden structure placed on the top." (Fleet's *Gupta Inscriptions*.)

The wooden structure has since disappeared and the column according to the latest information, kindly supplied by Mr. Sub-

divisional. Maglaren of Niles, is still in that forced position. The temptations are becoming more and more irresistible.

May I, under the circumstances, suggest that some effective steps may be taken to prevent further decay, and if it is thought necessary, to remove him, the only scapegoat of our Portians, to the jurisdiction of the Tutin Ministry?



REVIEWS.

I.—"The Beginnings of South Indian History".

By Mr. S. KRISHNASWAMI Aiyangar, Professor of Indian History and Archaeology, University of Madras, published by the Modern Printing Works, Roman Road, Madras, 1912, pp. 51 + 302, small 8vo.

THE small volume represents the lecture delivered by Professor Aiyangar at the Madras University in 1912. The work contains contributions to Indian History not able to our existing knowledge. The light thrown on the "Meyyan literature" of Southern India from the Tamil sources of the first century A.D. is a very welcome contribution of Tiruvalluvar's contribution a large conquest of the South to Badami and the Prince Minister Chazhaya.¹ According to the Tamil sources cited by Mr. Aiyangar the origin of the "early-hatched (early) age" of Meyyan² descended from the Eastern into the territory of the prince-ruled Nannan and reached the Pallava³ Raj, south-west of Madras; their sailing was done up sailing their way along hill dips (page 33). The ultimate portion of the sailing way was composed of the Kuru. There are references in the poems alluding to raiding, sometimes successful, aimed by the southern princes to the "Arya" (p. 36), which probably implies the semi-independent status of the southern states in the time of Aśoka. Some part of the Telugu country had been very likely conquered already by the early Madras, which is asserted by a medieval inscription (cited by Mr. A.) and now supported indirectly by the known history of Nanda-Yashwan, the conqueror of Kalinga. Chazhaya's taking up residence at Chazhaya is probably another link in the chain of the line

¹ Tiruvalluvar was settled by the first time by the prince (1912) in 1912 (Madras Review). ² Tiruvalluvar was a great poet and history. He was by T. Tiruvalluvar, the first time by the first time. [This is in the history of the ancient people in Tiruvalluvar's history.]

Maga-Tan was identical with the South. The evidence now supplied by Professor Aiyangar from the early literature of the South gives a more definite outline to the history of the Magaya-Devanā. Pundya was clearly independent, but Karkā was native, and was the ancestor of the Kalliyaputa. The whole of the Chola [and] was not completely outside the Magaya empire. The Karkā and Kalliyaputa Shāhis were officially under the Magaya as vassals. This, in my opinion, explains their exclusion from the Tālavēthi Book. Pundyanāyaka, whose Chola, Pandya and Tālavēthiyai appear, but not Karkā and Kalliyā. In this connection Professor Aiyangar's important quotation of *Mañikā-mangala* with the *Devanā* of E-Sampritiya (of the classical Tamil school) is useful. Kāraṇi was a native king of Karkāśa ("parts of Mysore and Coorg"). His name stands in the history as *Mañikā-mangala* &c. It has a good translation in the Sanskrit *Mañikā-mangala* (p. 12). This identification ought to set at rest the uncertainty about *Mañikā-mangala*.

Mr. Aiyangar has some interesting things to say of the South as far as our knowledge is at present extended. "The *Chera* of the Christian Era." The *Devanā* tells, "Iphidragan is very steep, and one must be dabbled at the great peak the mouth of the *Karup*." A regular link there is a big palayam-mash, carrying on the top a large oil lamp, galled (the Tamil version) (p. 114).

A large portion of the book is devoted to the consideration of the chronology of the Tamil literature and things of the *Magaya* in Tamil country. Mr. Aiyangar traces the views of former scholars. He at the same time discovers various incidents of historical importance referred to by contemporary authors. In his last chapter Mr. Aiyangar disposes off once for all the incorrect theory that the week days in Sanskrit denote a period about 400 A.D. and later.¹ They were introduced by scholars not from Europe. Likewise the fact of earlier times than the beginning of the *Tālavē* correspond more to the *Mañikā-mangala* applies than to the Greek ones.

¹ See also *Tamil chronology*, 20th p. 122.

Tamil literature has undoubtedly got to tell us. The translation of the *Prabodhini* in Tamil, for instance, from the date of that great work. The translation was made in the second century of the Christian era (p. 162). Soper's argument for a late date (fourth-fifth century) on the ground of its working suggested power to Nāgārjuna, which does in his opinion a considerable internal balance. Nāgārjuna and his work, however, little attention. Shiraji was credited with supernatural powers by contemporary writers of the Moghul Court. That could not make his contemporary position certain. The Tamil evidence is decisive for the text being dated between Nāgārjuna and the second century, i.e. about the first century A.D. Mr. Alagar's edition (p. 85) of the reference to Vidyābhūṣa, coming from the *Alakha* branch, to the *Śrībhāṣya* and the *Prabodhini* is very important. It would be quite worth the trouble to compare the passage in the Tamil translation as he proposes. Similarly, the notice of the *Śrībhāṣya* writing was, possibly, says that he is only translating the *Śrībhāṣya* itself, and there is no reason, in Mr. Alagar's opinion, to doubt the mention of the author. The mention of Vidyābhūṣa before the second century A.D., comes out by the *Prabodhini*, as from the *prabodhini* and *Śrībhāṣya* authors' legends describe about him. On the evidence pointed out by Mr. Alagar he was not a *Mishabhu* (or *Kashibhu*) certainly may be a destroyer of the *Mishabhu*, as the Hindu tradition believes.

Mr. Simpson deals with his subject skillfully and with care. The history he gives is not in a technical introduction.

E. E. J.

II.—Mr. Panna Lal on Mr. Bhattacharya's Lectures.

Mr. Panna Lal, i.e., writes from Simla about Mr. Bhattacharya's *Chandralal* lectures for 1892.—

"By the first lecture he says that Chokla, Kachla, etc., were not known to Pishin, but were known to Khatyana. He then says that Chokla [the people] gave to the Bengalis language the word *Chokla* [chakra?]. If this be so the word *चक्र*, to wheel, must be there still. But *Chakra* has in our Sanskrit [I think], *चक्रादिभ्यो* *विष्*. I am in much doubt here, and a copy of the *Ashbaker* will be, as I cannot speak with certainty. If I am right Bhattacharya's whole position crumbles up."

Mr. Panna Lal brought (and gave) a Simla note in Pishin. It is worth the L.L.L.—K. F. J.



Obituary.

Hammerton Pandey.

Mr. Hammerton Pandey passed away on the 15th November last at Faldespan on his way back from the Home Conference at Colombo. He fell a victim to the war influenza. By his death the Society has lost a young member of high promise. At the time of his death he was 28. He took his B. A. degree from the Puna College in 1915, and obtained a scholarship in the Archaeological Department. He had his first lesson in Epigraphy from Professor Benares Sharma at the Puna College and his training in excavation from Sir John Marshall. He was particularly strong in excavation and architecture.

Mr. Pandey had begun to do valuable epigraphical work. Some of his results are published in our Journal. He discovered last year a unique script at Vaidia, evidently of Achaemenid date, which will help in its deciphered text to help. He collected many more in excavation at Elvel in the same District in this Province and brought a number of excellent inscriptions to the Puna Museum. The finds from his other excavations in Bham (a number of silver-headed, punch-marked copper coins and various other interesting results) were unfortunately lost to him. Mr. Pandey always looked upon his work with the greatest care and attention. Recently he prepared a set of the Hathigumpha inscriptions for the Puna Museum. He was working on a Bengali edition of the Megasthenes and had completed a similar edition of the Megasthenes text. He has also left behind an archaeological map of Elvel which awaits publication.

Mr. Pandey was an enthusiastic student of Greek. The slightest direction from Patrick's master's attention would win both Mr. Pandey's unhesitating co-operation. His rapid education for the method of Sir John Marshall.

Mr. Pondy was a man of this Province, having his home in a village near Dover. His untimely death deprives the Province of a scholar, a sportsman, and a literary figure, and the Society of a member who took keen interest in its program and always rendered it willingly assistance and co-operation.

R. P. J.



MINUTES OF MEETINGS.

I.—Lecture by Professor Foucher.

Members of the Society Professor Foucher, Honorary Member, delivered a very interesting lecture, illustrating it with lecture slides, on the Tachistoscope at Stockholm, on the 22nd November 1912. His Honour Mr Edward Gust provided. The lecture was greatly appreciated. A large number of visitors attended the lecture.

The Council is thankful to Mr. Caldwell, Principal of the Texas College, for lending the use of the College Laboratory for the session and to Professor A. Melander for his assistance in reproducing the slides.

